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# FLORENCE HOME NEEDLEWORK

1893



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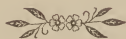


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FLORENCE

HOME NEEDLE-WORK.



FLORENCE, MASS.:  
NONOTUCK SILK CO.  
1893.

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# INTRODUCTION.

## "FLORENCE HOME NEEDLE-WORK,"

**F**OR 1893, is the seventh of a series published annually under this title, the first having been printed in 1887. Like its predecessors, the 1893 edition consists of descriptions of various kinds of work which come properly under this head, and which have been compiled by a writer on this subject from the libraries and museums of Europe, where needle-work has been practised by the people in all conditions of life for many centuries. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work.

An illustrated chapter, by a writer who has before furnished several articles to this series on various subjects, will, we hope, receive the same favorable consideration from our readers as have her past contributions. "Aunt Louisa" again permits us to copy from her "Embroidery Sampler" some specimens of work, which our engraver has portrayed in his usually clear style.

## HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the *name*. By reference to pages 8, 21, 85, 86 and 87, the reader will find engravings of spools and skeins of Corticelli

Wash Silk. On each skein appears a ticket showing the brand, as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads; but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Florence Knitting and Crochet Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting and Crochet Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand FLORENCE is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in a great variety of colors, matching each season all the popular dress and fancy goods shades.

Corticelli Knitting and Crochet Silk is also made of the best quality of *pure* silk, but is *not* prepared by the "combing process," as is the Florence. Instead of this, the fibre is removed from the cocoon by the slower and more expensive method of reeling. This produces a thread of higher lustre.

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but lacking in the "soft finish" quality. In point of durability there is nothing to be desired in either brand. Both are excellent; those who admire the beautiful gloss of the "Corticelli," and who choose to pay a little more for it, will be pleased by its use; while the many who have in times past admired the soft and "subdued lustre" of the popular and economical "Florence," will continue its use with equal satisfaction, and commend it to others. Corticelli Knitting and Crochet Silk is made only in size No. 300. Both the Florence and the Corticelli brands are well adapted to crochet or knitting. Corticelli Lace Silk is a new production, more fully explained on the cover of this book.

### CAUTION.

Ladies are cautioned against *all imitations of FLORENCE and CORTICELLI KNITTING and CROCHET SILK.*

Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in this book, will have no one to blame but themselves if they meet with failure in trying to do good work. To do *good work*, one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliancy and durability of color, smoothness and evenness of size in thread, with softness of finish and freedom from all deleterious dyestuffs*, are the qualities which have established the reputation of these goods. They are for sale by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

### WASHING.

In washing articles made from these silks, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

NONOTUCK SILK CO.,

FLORENCE, MASS.

## WORLD'S COLUMBIAN EXPOSITION.

### FANCY-WORK NOTES.

BY DOROTHY BRADFORD.

The World's Columbian Exposition at Chicago has been so thoroughly written up in the columns of the press, in all its general features, that we cannot add anything to enlighten our readers on those points. At this writing the great enterprise is hardly under full headway; yet the opening has taken place, and time enough has elapsed to demonstrate the certainty of its successful progress and completion.

Unfavorable weather and consequent delay in the installation of many of the exhibits disappointed our expectations in the early days, but as time rolled on, and each successive visit was made to the grounds and into the various buildings, our enthusiasm increased, until our greatest anticipations were more than realized, and we left the delightful place envious of those later visitors who will have the privilege of viewing it in that completeness which only time can bring. When work on the buildings and grounds is ended, and nature has added her contributions of shower and sunshine to the lawns, the flowers, the shrubs and the trees, Jackson Park will become a veritable fairy land.

With these preliminary remarks, we come directly to the subject which forms the basis of this contribution to Florence Home Needle-work.

One of the first places we visited in the great building devoted to manufactures and the liberal arts was the foreign section, where we passed down through the great central

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avenue called Columbia, on which nearly all the large exhibits of foreign countries are located, and came to the exhibit of the Corticelli Silk Company, delightfully situated on the avenue, directly opposite the beautiful court of Belgium.

Here was a familiar name strangely located in a foreign land, and seemingly out of place to us, as we have always before considered Corticelli an exclusively American name, and one belonging to that part of America known as the United States ; yet this lesson only illustrates forcibly to us the educational work these great industrial exhibitions are doing, placing side by side the productions of all countries. A polite attendant invited us to enter the pretty enclosure and examine this silk as made in Canada, and which is sold in the markets of the Dominion as well as other parts of the world, where it also has the same high reputation so long established in this country.

After looking over this interesting collection, we were conducted to the exhibit of Corticelli Silk in the American section, which, though much larger and containing a greater variety of manufactured goods which every visitor to the fair should see, did not show the interesting process of reeling raw silk, nor the novel methods of using the finished product which we were shown in the Canadian section. These operations serve to hold a large group of visitors constantly before the pavilion, — a group which persistently refuses to move on until every delicate movement of the expert workers has been witnessed by each delighted spectator, who reluctantly makes room for another. Every woman or child who goes to the fair should see this instructive exhibit. The attendants not only show the work, but furnish free, to all who desire them, illustrated printed instructions enabling the interested visitor to carry away valuable information for future reference. For the benefit of many readers who will not be able to see the work, we give the following descriptions, suitably illustrated.

## CORTICELLI DRAWN-WORK.

(AS SEEN AT THE WORLD'S FAIR.)

## ROMAN SCARF.

(Figs. 1, 2, 3, 4, 5, 6 and 7.)

*Materials.* — Five-eighths of a yard of cream-white scrim forty-two inches wide, eight spools of Corticelli Filo Silk (Fig. A) and one ball of cream-white Florence Knitting Silk, size No. 500.

The colors of Filo Silk used are as follows, viz.: two spools shade No. 537 pink, one spool shade No. 583 olive, one spool shade No. 612 black, two spools shade No. 625 blue, two spools shade No. 743 gold.

The selvage edges are the ends of the scarf, the raw edges



FIG. A. — CORTICELLI FILO SILK, FOR ROMAN SCARF.

are the sides. Even up the raw edges and ravel out three-fourths of an inch on each side. Cut the floss from the spool one thread at a time as wanted, and in lengths of forty-eight

inches, which is enough for drawing twice through the width of the fabric.

Tie securely a thread of silk to a thread of scrim at the left side of the fabric, and four inches from the upper selvage; take hold of the other end of the scrim thread and draw it out of the material, thus drawing in the silk to take the place of the thread drawn out. Fig. 1 shows a knot we recommend for this work; the thread (A) is silk, held in the left hand, the thread (B) is scrim and is held in the right hand in tying. Fig. 4 shows the appearance of the fabric when the thread (B) is tied to the thread (A) ready for drawing. It is obvious that the raw edges of the scrim do

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not show ends long enough to tie readily, hence the working thread must in the first place be drawn out say two inches, by placing the first three fingers of the right hand *flat on the fabric* close to the unravelled edge, while with the thumb and index finger of the left hand the thread is drawn out enough to tie easily; this leaves the scrim *smooth near the edge*, with the gathers further back, and facilitates tying as well as drawing.

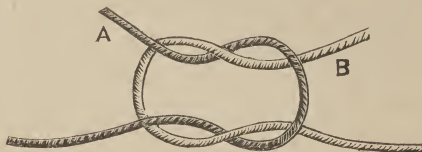


FIG. 1.—DETAIL OF FIG. 7.

To do this rapidly and well you must have a *smooth and roomy table* (Fig. 2), at which you sit when working. The scrim lies flat upon this table, and all the threads are drawn from left to right; the drawing progresses from the upper

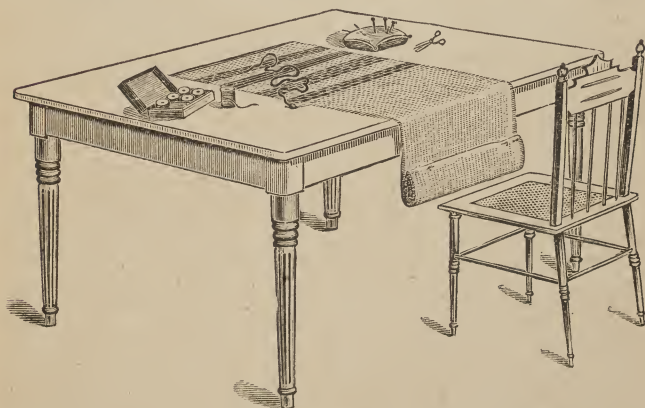


FIG. 2.—WORKING TABLE FOR CORTICELLI DRAWN-WORK. DETAIL OF FIG. 7.

edge of the scrim towards the worker and towards the centre of the scarf; when the stripes on one end of the scarf are all drawn, in the order mentioned later on, the scrim is *reversed* and the work proceeds from the other end in the same manner as directed.

With the right-hand thumb and first finger you draw steadily and with care the scrim thread (B) out of the fabric, and at the same time the silk thread passes in, as seen in Fig. 3 and again in Figs. 4 and 5.

Fig. 3 shows the way in which the ends of scrim above and below the working thread of silk are held down by the fingers of the left hand, the silk being thrown to the right, resting loosely on the surface of the scrim; one-half the silk has been drawn in on one thread of scrim, while the other half is shown tied to and in position for drawing in on the

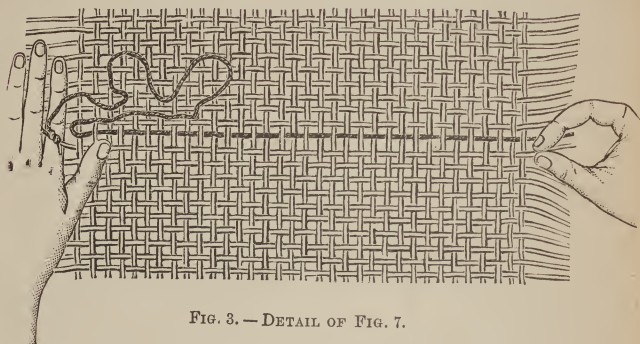


FIG. 3. — DETAIL OF FIG. 7.

next thread below. The position of the left hand in Fig. 3 is very important and prevents any entanglement of the ends of scrim with the silk in its passage; sure to occur if this is neglected. The position of the right hand in drawing is also shown. Before tying on the silk at the left hand, select the thread of scrim which is to be drawn and pull it out on the right hand of your work, say two inches, then stop to tie silk on the left-hand end of the same thread, when you are ready for drawing in the same. The puckered appearance of the fabric, as seen in Fig. 4, caused by starting scrim thread on the left, is repeated on the right by same operation; the fabric becomes smooth again, as seen in Fig. 3, when silk is drawn in.



A study of the engraving (Fig. 5) shows a section of the work after ten double threads have been drawn and the first end of the next thread is partly drawn. It will be seen that the thread of silk (A) has been drawn in from two ends, which forms a selvage. In forming this selvage in this way the silk should not be drawn up to touch the edge of scrim, but left a little off, as seen in the engraving, thus preventing the gradual contraction of work in the width. Every thread is drawn in the same manner, but it is necessary to turn over the scrim each time in order to draw from the right hand. This makes both edges alike, and forms what we

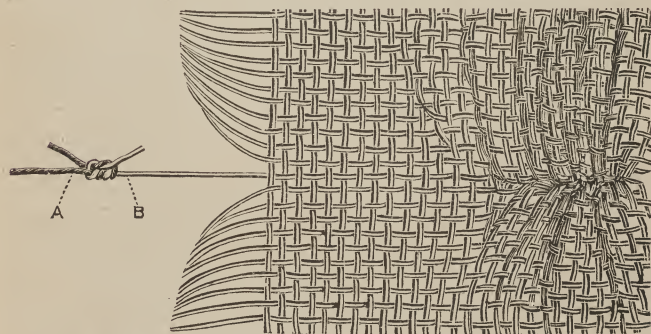


FIG. 4.—DETAIL OF FIG. 7.

call a half selvage, which prevents the outer warp threads from pulling off as you work, and makes more simple the finish of the scarf in hem-stitching. The engraving shows that each time the color of silk is changed a thread of scrim is skipped; this not only forms a part of the design, but gives firmness to the work. The following table shows the exact arrangement of colors as seen in Fig. 7; in mentioning the number of rows, we mean the number of times across the scarf the silk is shown; hence, when the silk is cut in double lengths, one piece counts for two rows as reckoned in the table. The design is divided into three sections for the

widest end of the scarf; at the other end the first section only is used.

## FIRST SECTION.

4 rows 612 black.  
24 rows 625 blue.  
4 rows 612 black.  
4 rows 625 blue.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
1 row 612 black.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
4 rows 625 blue.

## SECOND SECTION.

4 rows 612 black.  
24 rows 537 pink.  
4 rows 612 black.  
4 rows 625 blue.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
1 row 612 black.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
4 rows 625 blue.

## THIRD SECTION.

4 rows 612 black.  
24 rows 743 gold.  
4 rows 612 black.  
4 rows 625 blue.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
1 row 612 black.  
4 rows 537 pink.  
4 rows 583 olive.  
4 rows 743 gold.  
4 rows 625 blue.

As before mentioned, the first section only is used on the opposite end of the scarf; in each case the work begins four inches from the end and progresses towards the centre and towards the worker.

The finish of the scarf is in hem-stitch one and one-fourth inches wide on sides and ends, as seen in Fig. 6, in actual size. Draw one thread only of scrim for the hem-stitching, which do with cream-white Corticelli Filo Silk from the spool.

The fringe is crocheted directly into the edge of the hem at each end of the scarf in a style which produces the effect of netting for a heading into which is tied silk fringe made of No. 500 Florence Knitting Silk, which is the proper size to use for this work, being nearly the same size as the scrim threads; the effect of such use is to make the scrim itself look like silk. This silk should be the shade of the scrim.

We should not do our subject justice if we did not speak of the kind of scrim you should select. The commercial name of this material is "linen scrim;" we think, however, it is made of good cotton; but that is to your advantage, as the price is less, and that material is much more even and pretty than it would be if it were genuine linen, which is hardly suited for this work. Select a cream shade rather



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than a bleached white, as the colored silk contrasts much better with that shade. Do not buy a scrim which is coarser than twenty-four threads to an inch each way, nor one which is finer than twenty-seven threads to an inch. That which is twenty-seven is the best, in our opinion; see that it is of even weave and full forty-two inches wide. The engraving (Fig. 6) shows a scrim about twenty-five threads to the inch;

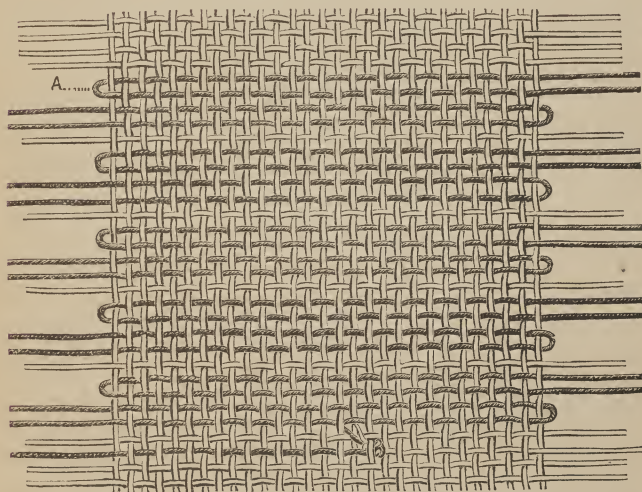


FIG. 5.—DETAIL OF FIG. 7.

the engravings (Figs. 4 and 5) show pieces of scrim twice the actual size, and count but twelve threads to an inch.

Corticelli Filo Silk comes in a great variety of beautiful colors, all of which are washable; hence many other exquisite combinations can be formed by tasty workers, who will find the result of such efforts unusually attractive.

☞ Don't try to use sewing silk for this work; it is not suitable. Don't try to substitute skein silk for the spools unless you wish to invite failure.

The directions for making the heading and fringe follow.



## CROCHETED BORDER WITH KNOTTED FRINGE.

(Fig. 6.)

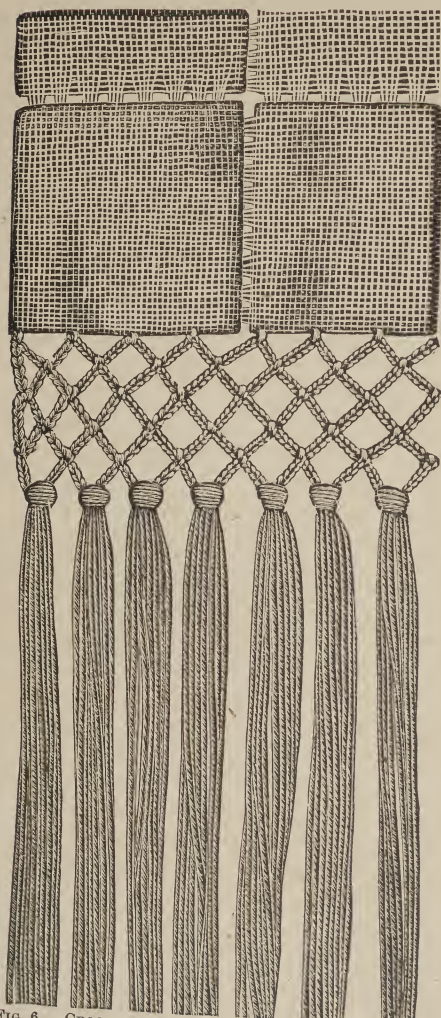


FIG. 6. — CROCHETED BORDER WITH KNOTTED FRINGE.  
DETAIL OF FIG. 7.

*Materials.*—  
One-half ounce  
(one ball) of No.  
500 cream-white  
Florence Knitting  
Silk, and a No.  
1 Star crochet  
needle.

*First Row.*—  
Secure the silk by  
a stitch of single  
crochet into the  
lower left-hand  
corner of the hem,  
passing the hook  
through and above  
say three horizon-  
tal threads of  
serim; chain 8  
and pass hook  
again through hem  
in same way skip-  
ping 8 vertical  
threads of serim;  
repeat at regular  
intervals across the  
entire end of scarf.

*Second Row.*—  
Turn, chain 8 and  
secure by a single  
crochet around the  
chain 8 of the last  
row; repeat across  
the entire end of  
scarf.



*Third Row.* — The same as the second.

*Fourth Row.* — The same as the third.

*Fifth Row.* — The same as the fourth.

The fringe is knitted into every loop in the lower edge of the border, therefore you will require 48 tufts of fringe on this plan; each of these tufts is composed of eight lengths of silk, each measuring seven inches before doubling into the mesh as shown. The best way to cut these lengths evenly and quickly is to wind the silk eight times around a card measuring three and one-half inches in width, and cutting the silk on one edge of the card.

#### COLOR COMBINATION FOR ROMAN SCARF.

(No. 1.)

*Corticelli Drawn-Work.*

*Materials.* — Five-eighths of a yard of scrim forty-two inches wide, one-half ounce of No. 500 cream-white Florence Knitting Silk to

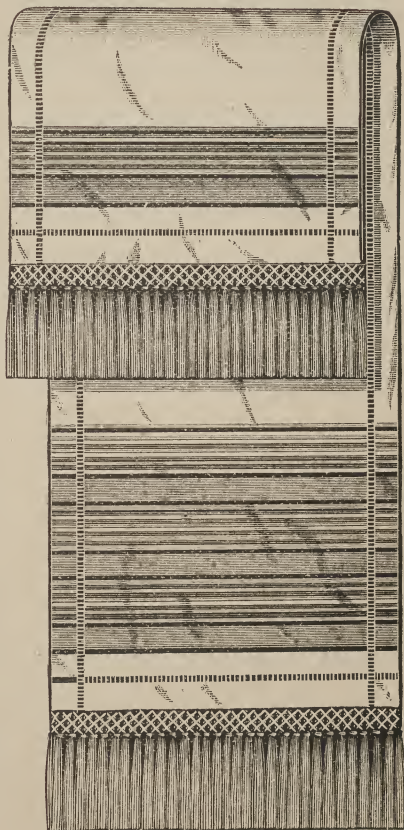


FIG. 7.—ROMAN SCARF. IN CORTICELLI  
DRAWN-WORK.

match the scrim, for fringe, and nine spools of Corticelli Filo Silk (Fig. A), as follows:—

2 spools shade No. 507 yellow.	1 spool shade No. 612 black.
2 spools shade No. 520 blue.	1 spool shade No. 614 white.
2 spools shade No. 540 red.	1 spool shade No. 696 olive-green.

For method of drawing in the silk see preceding pages.

At every change of color leave one thread of scrim between the two colors. Draw the colors in the following order:—

FIRST SECTION.	SECOND SECTION.	THIRD SECTION.
4 rows 612 black.	4 rows 612 black.	4 rows 612 black.
24 rows 540 red.	24 rows 507 yellow.	24 rows 520 blue.
4 rows 612 black.	4 rows 612 black.	4 rows 612 black.
4 rows 507 yellow.	4 rows 507 yellow.	4 rows 507 yellow.
4 rows 520 blue.	4 rows 520 blue.	4 rows 520 blue.
4 rows 540 red.	4 rows 540 red.	4 rows 540 red.
4 rows 696 olive-green.	4 rows 696 olive-green.	4 rows 696 olive-green.
1 row 614 white.	1 row 614 white.	1 row 614 white.
1 row 612 black.	1 row 612 black.	1 row 612 black.
1 row 614 white.	1 row 614 white.	1 row 614 white.
1 row 612 black.	1 row 612 black.	1 row 612 black.
4 rows 507 yellow.	4 rows 507 yellow.	4 rows 507 yellow.
4 rows 540 red.	4 rows 540 red.	4 rows 540 red.
4 rows 614 white.	4 rows 614 white.	4 rows 614 white.
4 rows 696 olive-green.	4 rows 696 olive-green.	4 rows 696 olive-green.
4 rows 520 blue.	4 rows 520 blue.	4 rows 520 blue.

The above arrangement of colors is for one end of the scarf, starting work four inches from the edge; for the other end use only the first section.

#### COLOR COMBINATION FOR ROMAN SCARF.

(No. 2.)

##### *Corticelli Drawn-Work.*

*Materials*—Five-eighths of a yard of scrim forty-two inches wide, one-half ounce of No. 500 cream-white Florence Knitting Silk to match the scrim, for fringe, and nine spools of Corticelli Filo Silk (Fig. A), as follows:—

1 spool shade No. 612 black.	3 spools shade No. 689.5 copper.
1 spool shade No. 623 blue.	2 spools shade No. 743 gold.
	2 spools shade No. 754 bronze.

For method of drawing in the silk see preceding pages.

At every change of color leave one thread of scrim between the two colors. Draw the colors in the following order : —

## FIRST SECTION.

4 rows 612 black.  
2½ rows 689.5 copper.  
4 rows 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 623 blue.  
4 rows 754 bronze.  
4 rows 689.5 copper.  
1 row 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 743 gold.  
4 rows 754 bronze.  
4 rows 689.5 copper.

## SECOND SECTION.

4 rows 612 black.  
2½ rows 743 gold.  
4 rows 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 623 blue.  
4 rows 754 bronze.  
4 rows 689.5 copper.  
1 row 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 743 gold.  
4 rows 754 bronze.  
4 rows 689.5 copper.

## THIRD SECTION.

4 rows 612 black.  
2½ rows 623 blue.  
4 rows 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 623 blue.  
4 rows 754 bronze.  
4 rows 689.5 copper.  
1 row 612 black.  
4 rows 689.5 copper.  
4 rows 754 bronze.  
4 rows 743 gold.  
4 rows 754 bronze.  
4 rows 689.5 copper.

The above arrangement of colors is for one end of the scarf, starting work four inches from the edge ; for the other end use only the first section.

## COLOR COMBINATION FOR ROMAN SCARF.

(No. 3.)

*Corticelli Drawn-Work.*

*Materials.* — Five-eighths of a yard of scrim forty-two inches wide, one-half ounce of No. 500 cream-white Florence Knitting Silk to match the scrim, for fringe, and nine spools of Corticelli Filo Silk (Fig. A), as follows : —

2 spools shade No. 573 pink.	2 spools shade No. 738 old-blue.
1 spool shade No. 700 Nile-green.	3 spools shade No. 778 golden-brown.
1 spool shade No. 724 garnet.	

For method of drawing in the silk see preceding pages.

At every change of color leave one thread of scrim between the two colors. Draw the colors in the following order : —

FIRST SECTION.	SECOND SECTION.	THIRD SECTION.
4 rows 724 garnet.	4 rows 724 garnet.	4 rows 724 garnet.
24 rows 573 pink.	24 rows 700 Nile-green.	24 rows 778 golden-brown.
4 rows 724 garnet.	4 rows 724 garnet.	4 rows 724 garnet.
4 rows 738 old-blue.	4 rows 738 old-blue.	4 rows 738 old-blue.
4 rows 778 golden-brown.	4 rows 778 golden-brown.	4 rows 778 golden-brown.
4 rows 700 Nile-green.	4 rows 700 Nile-green.	4 rows 700 Nile-green.
4 rows 778 golden-brown.	4 rows 778 golden-brown.	4 rows 778 golden-brown.
4 rows 738 old-blue.	4 rows 738 old-blue.	4 rows 738 old-blue.
1 row 724 garnet.	1 row 724 garnet.	1 row 724 garnet.
4 rows 778 golden-brown.	4 rows 778 golden-brown.	4 rows 778 golden-brown.
4 rows 738 old-blue.	4 rows 738 old-blue.	4 rows 738 old-blue.
4 rows 573 pink.	4 rows 573 pink.	4 rows 573 pink.
4 rows 738 old-blue.	4 rows 738 old-blue.	4 rows 738 old-blue.
4 rows 778 golden-brown.	4 rows 778 golden-brown.	4 rows 778 golden-brown.

The above arrangement of colors is for one end of the scarf, starting work four inches from the edge ; for the other end use only the first section.

#### COLOR COMBINATION FOR ROMAN SCARF.

(No. 4.)

##### *Corticelli Drawn-Work.*

*Materials.*—Five-eighths of a yard of scrim forty-two inches wide, one-half ounce of No. 500 cream-white Florence Knitting Silk to match the scrim, for fringe, and nine spools of Corticelli Fflo Silk (Fig. A), as follows :—

3 spools shade No. 520 blue. | 3 spools shade No. 614 white.  
3 spools shade No. 743 gold.

For method of drawing in the silk see preceding pages.

Draw the colors in the following order, skipping scrim threads only at points mentioned below :—

FIRST SECTION.		
2 rows 520 blue.	2 rows 743 gold.	2 rows 520 blue.
4 rows 743 gold.	4 rows 614 white.	4 rows 614 white.
2 rows 520 blue.	2 rows 743 gold.	2 rows 520 blue.
skip 2 rows scrim.	skip 2 rows scrim.	skip 2 rows scrim.
2 rows 614 white.	2 rows 614 white.	2 rows 743 gold.
4 rows 520 blue.	4 rows 743 gold.	4 rows 520 blue.
2 rows 614 white.	2 rows 614 white.	2 rows 743 gold.
skip 2 rows scrim.	skip 2 rows scrim.	skip 2 rows scrim.

Second, third and fourth sections same as first.

The above arrangement of colors is for one end of the scarf, starting work four inches from the edge ; for the other end use only the first section.

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## LOVING CUP DOILY.

(FIG. 8.)

*Corticelli Drawn-Work.*

Nearly every person has some choice pieces of china, highly valued not only for their artistic merit but for their association with some person or event. These are usually displayed either on the sideboard, table or mantel. The beauty of such articles is enhanced by placing them on a small doily decorated with silk in colors which match the china. Corticelli Drawn-work affords a simple and effective way for making them. Cream-white serim, counting about twenty-seven threads to the inch, is the foundation material, and Corticelli Filo Silk (Fig. A) is used for the drawn-work. In



FIG. 8.—LOVING CUP DOILY.

nearly all cases three colors besides white will be enough for good effect in this work, and often two will be still better. As gilt is commonly a feature in china decoration, a gold color in silk to match this will be needed, white being the most prominent color, to match the china ground. There are several good examples of these doilies in the Corticelli silk exhibit at the World's Fair. The following is a description of one we have made since our return from the exhibition; it matches a favorite old cup, long an heirloom in our family.

*Materials.* — A piece of cream-white serim fourteen inches

square and four spools of Corticelli Filo Silk (Fig. A), as follows, viz. : —

1 spool shade No. 614 white.  
1 spool shade No. 520 blue.

1 spool shade No. 743 gold.  
1 spool shade No. 536 pink.

The scrim must have raw edges on four sides; ravel inwards to the depth of one inch, thus producing a fringe for easy working. The method of drawing is nearly the same as described in the preceding pages for scarfs, but there are two important exceptions: the lengths of silk are shorter, and they are drawn in without forming a selvage; each length counts as one row only, and measures fifteen inches as cut from the spool. Begin drawing in the silk in the centre of the square and work towards one side in this manner: \* draw in one thread of 614 white silk and skip one thread of scrim; repeat from \* 32 times more, which will equal about two and one-half inches of space; after this proceed as follows: —

\*\* 2 rows 520 blue.  
2 rows 614 white.  
2 rows 743 gold.  
2 rows 624 white.  
2 rows 536 pink.  
\*\*\* 2 rows 614 white.

repeat from \*\* to \*\*\* inclusive.  
4 rows 536 pink.  
2 rows 614 white.  
4 rows 743 gold.  
2 rows 614 white.  
4 rows 520 blue.

Skip one thread of scrim at every change of color in silk, beginning with one scrim thread skipped.

This completes the silk drawing on one side; turn the square around, and, working from the centre towards the opposite edge, do the same work as on the first side, skipping one thread of scrim in beginning. The other two sides are drawn in the same way from centre towards the edges, with the same arrangement of colors. You now have a square of drawn-work, surrounded by a border of blue silk; skip two scrim threads and draw out (without drawing in silk) on each of the four sides of the square one scrim thread as a guide for overcasting the two skipped scrim threads, which do evenly all around the square with white silk; draw out all

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but two of the threads remaining outside the overcasting; use a fine, sharp pair of scissors to cut off the ends of serim and silk between these two last threads of serim, using them as a guide for producing a perfect fringe, which is composed partly of serim and partly of silk.

Your work is now done, and if you have used care you are sure to be delighted with the shimmering fabric you have produced so easily. Birthdays are frequent in your circle of friends; weddings almost as much so, and fashion says the "loving cup" is a popular recognition of these occasions; with the next one you send out make one of these delicate and pretty doilies to go with it.

### CORTICELLI DARNING.

(AS SEEN AT THE WORLD'S FAIR.)

#### GENTLEMEN'S FOUR-IN-HAND SCARF.

(Figs. 9, 10, 11, 12, 13, 14 and 15.)

*Materials.* — Five spools EE Corticelli Wash Embroidery Silk (Fig. B), one piece of fine bleached linen "huckabuck" five by forty-five inches, one piece "huckabuck" two and three-fourths by forty-five inches, a No. 23 blunt point worsted needle, a No. 8 sewing needle and five yards of sewing silk.

The embroidery which we call "Corticelli Darning" is so named because the novel work, as described here, originated with the makers of Corticelli Silk.

The linen used comes in a variety of widths, ranging from twenty-four to twenty-seven inches, and has small overshot

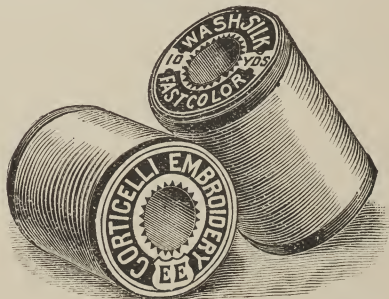


FIG. B. — CORTICELLI EMBROIDERY SILK FOR DARNING SCARF.

figures scattered regularly over both surfaces, produced by warp-threads on the right side and woof-threads on the other side of the fabric.

Cut the pieces for the scarf length-ways of the web, using the larger one for the darning, which in most patterns is done on the right side of the material with white silk to match the linen, or in any washable color desired; care should be taken to

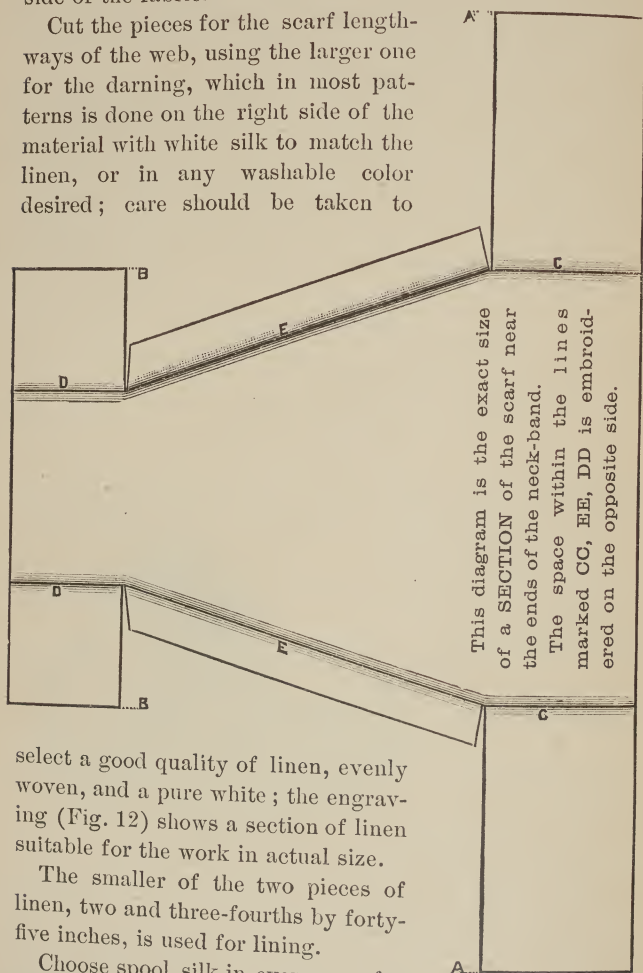


FIG. 10. — DETAIL OF FIG. 15.

select a good quality of linen, evenly woven, and a pure white; the engraving (Fig. 12) shows a section of linen suitable for the work in actual size.

The smaller of the two pieces of linen, two and three-fourths by forty-five inches, is used for lining.

Choose spool silk in every case for the darning in preference to any other form, in order that



your work may be as fresh and clean as possible when complete. Corticelli EE Wash Embroidery Silk (Fig. B) is the right size and kind; each spool contains ten yards of fast-dye silk of the very best quality; the spool serves to protect the silk and prevent soiling; it



FIG. 11. — DETAIL OF FIG. 15.

costs you no more than skeins for the same quantity and quality of silk and is more convenient.

The shape of the scarf when finished is indicated

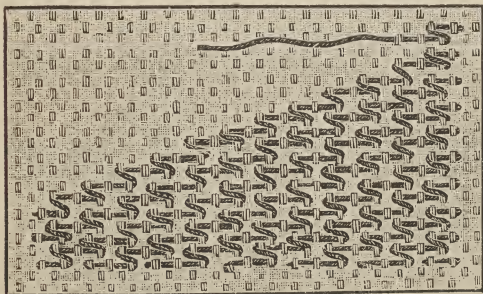
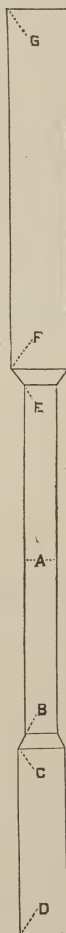


FIG. 12. — DETAIL OF FIG. 15.

by a diagram (Fig. 9), one side only being covered by embroidery.

Do not cut away any part of the linen for the neck-band until the darning is complete.

The space covered by the silk-wrought pattern is shaped as seen in Fig. 9, which is much reduced from the true dimensions; sections of the scarf in actual size are shown in Fig. 13 and Fig. 14.

FIG. 9.  
DETAIL OF  
FIG. 15.

The darning begins at either end at the upper right-hand corner, working diagonally downwards to the left, as seen in Fig. 12; all the silk is left on the surface of the linen except at

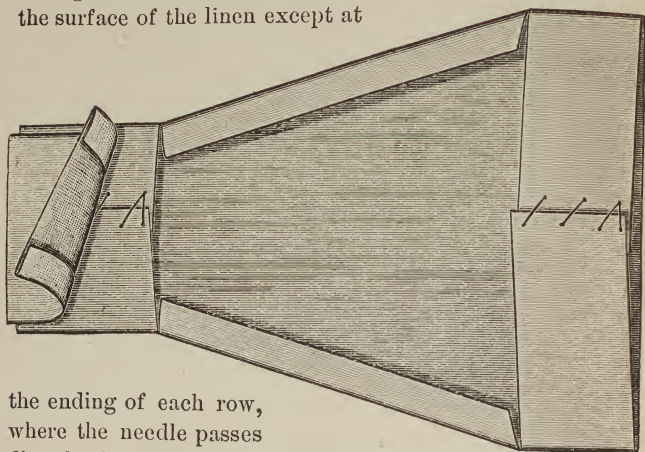


FIG. 13. — DETAIL OF FIG. 15.

the ending of each row, where the needle passes directly through the cloth, reappearing one row below after the work has been turned in the hand; it will be

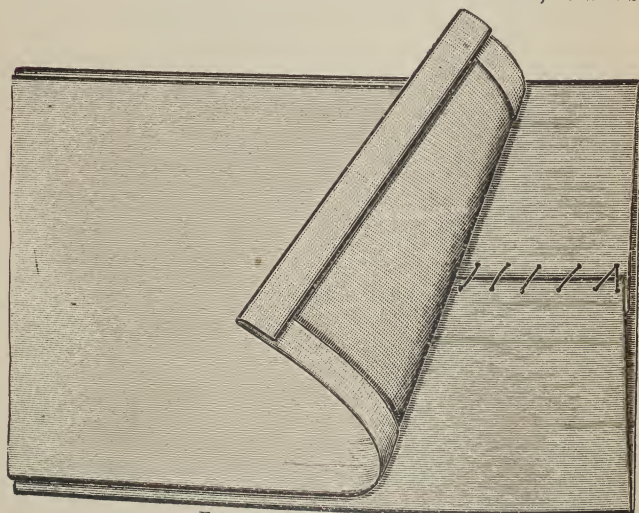


FIG. 14. — DETAIL OF FIG. 15.

observed that the pattern on each edge is incomplete, being

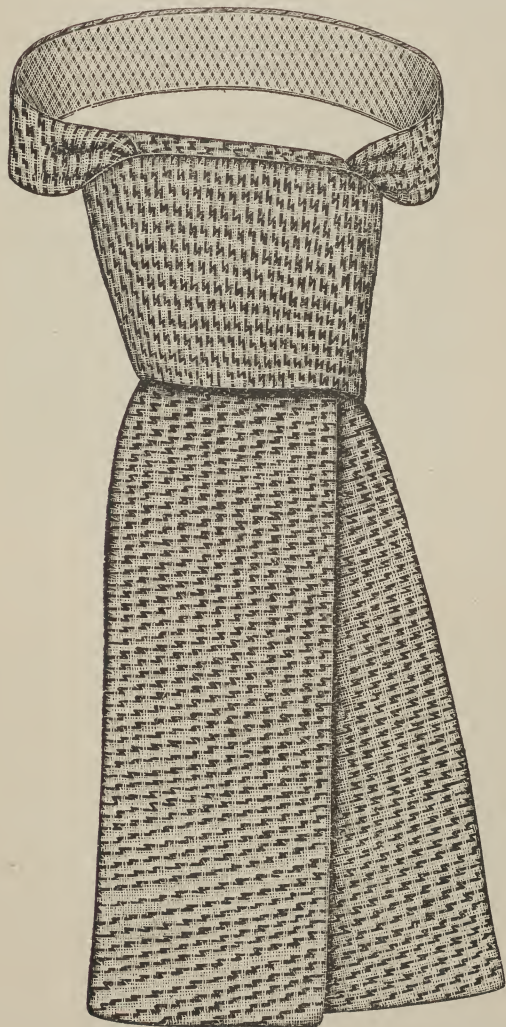


FIG. 15.—GENT'S FOUR-IN-HAND SCARF. HAND EMBROIDERED ON LINEN.



one figure shorter than the other patterns; thus you begin and end each row by using two figures instead of three, as in the other parts of the row. Be very careful to keep perfectly straight edges to the darned surface; let the needle

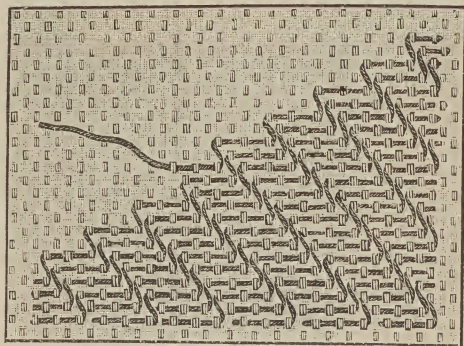


FIG. 16. — FANCY PATTERN FOR CORTICELLI DARNING.

come up through the linen in a perpendicular line below where it disappeared.

While nineteen figures only are counted passing directly across the scarf in the width, thirty-seven figures are used

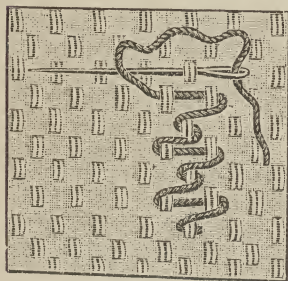


FIG. 17. — DETAIL OF FIG. 19.  
ENGRAVING ENLARGED.

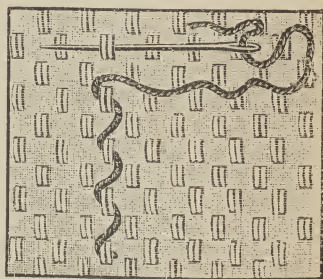


FIG. 18. — DETAIL OF FIG. 19.  
ENGRAVING ENLARGED.

counting diagonally as the silk is placed in this pattern (Fig. 12).

An enlarged engraving (Fig. 11) has been introduced here

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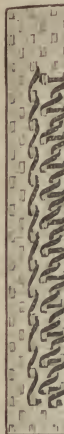


FIG. 1.

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to show the kind of needle used, which has a blunt point and a long smooth eye ; the cut also shows the direction taken by the needle in executing the pattern ; when well finished this kind of needle passes easily under the figures on the surface

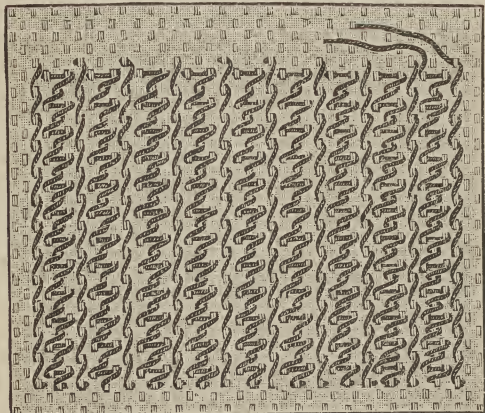


FIG. 19. — FANCY PATTERN FOR CORTICELLI DARNING.

of the linen, the work proceeding very rapidly without over-taxing the eyes.

The diagram (Fig. 10) shows the manner of cutting away the superfluous linen after the darning is complete ; the space between the lines marked C C, E E, D D, is a section of the embroidered portion ; in finishing, the outer edges, marked A A, B B, are brought together in the centre, overlapping, as seen in Fig. 13 and Fig. 14 ; these engravings also show details of finish, and the manner of applying the linen lining which covers the

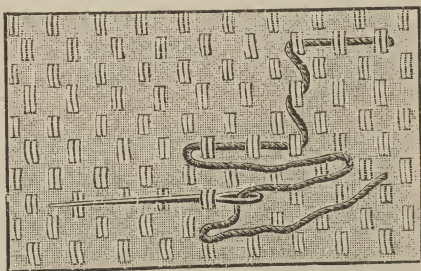


FIG. 20. — DETAIL OF FIG. 21. ENGRAVING ENLARGED.

entire back of the scarf, which, when complete, has three thicknesses of linen, with the exception of a small space at

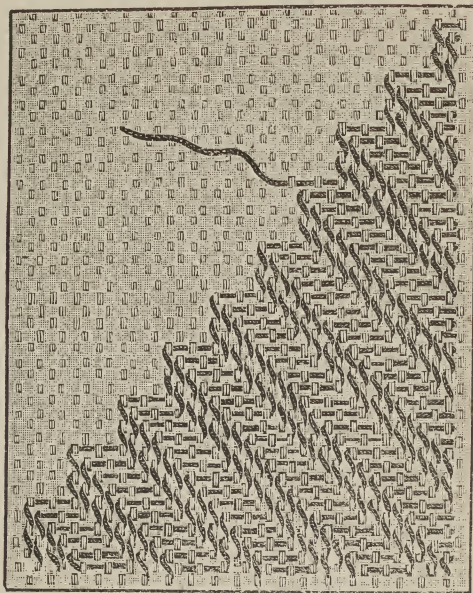


FIG. 21. — FANCY PATTERN FOR CORTICELLI DARNING.

each end of the neck-band where the scarf increases in width, and where it is better to cut away a part of the inter-lining.

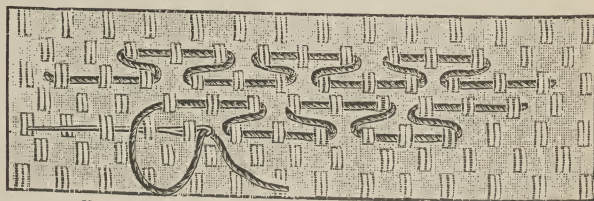


FIG. 22. — DETAIL OF FIG. 23. ENGRAVING ENLARGED.

The following measurements will be useful to careful workers: the length of the neck-band when finished will be

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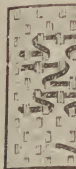


FIG. 23.

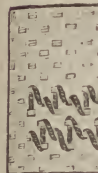


FIG. 24.

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about sixteen inches; allow two inches more for the taper at each end of this band; the short end will be seven and one-

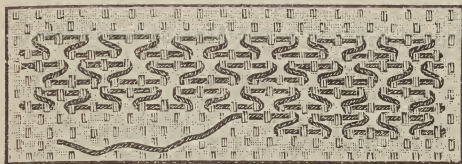


FIG. 23.—FANCY PATTERN FOR CORTICELLI DARNING.

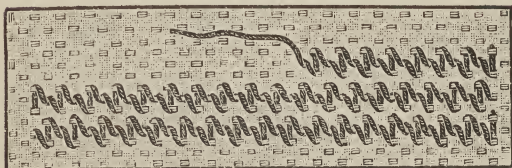


FIG. 24.—FANCY PATTERN FOR CORTICELLI DARNING.

half inches long in its widest part, and the long end will measure about seventeen inches, perhaps a trifle less when forty-five inches of material is used; in some cases a fifteen-inch neck-band will be better, according to the size and style of collar worn; the greatest width of the scarf at the ends is two and three-eighths inches; the width of the neck-band is one and one-eighth inches. All these measurements are for the scarf complete. Both ends are of same width.

The variety of fancy designs which it is possible to produce in Corticelli Darning is a large one, and with a choice of patterns, several

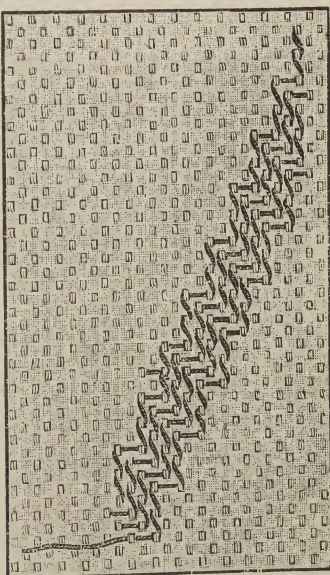


FIG. 25.—FANCY PATTERN FOR CORTICELLI DARNING.



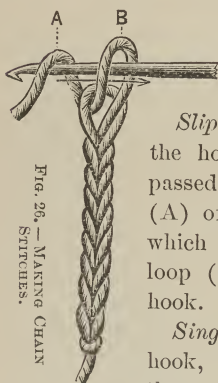
of which are shown here, and a large assortment of beautiful colors in Corticelli Wash Embroidery Silk to lend additional interest to the work, we predict for this World's Fair novelty a remarkable success. Quoting the words of one visitor at the Exhibition who, after inspection of the choice collection of scarfs, and witnessing the rapid performance of the needle-work as there shown, described it as both "*unique and fascinating*," we believe we only express the opinion which will be formed by all subsequent visitors.

### CROCHETED LAMP SHADES

#### EXPLANATION OF TERMS USED.

(Figs. 26, 27, 28, 29 and 30.)

*Chain.* — This is the first step in crochet, and is explained by Fig. 26, where thread (A) is drawn through loop (B), in direction shown by arrow, until foundation chain is obtained; hence the name. The position of the hands for chain stitch is shown in Fig. 27.



*Slip Stitch.* — Explained by Fig. 28, where the hook, holding one loop (C), is to be passed in the direction of arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

*Single.* — Explained by Fig. 29, where the hook, first holding one loop (A), has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop.

*Double.* — Explained by Fig. 30, where the hook, first holding one loop (A), has, with thread (B) over, been thrust

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through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by draw-

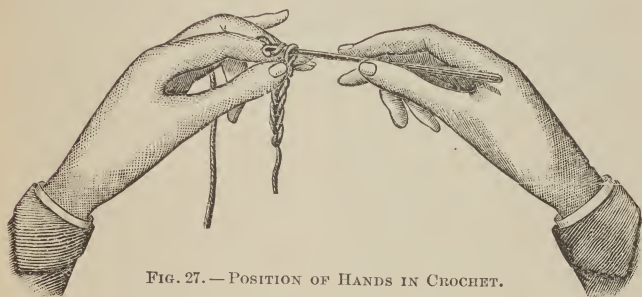


FIG. 27. — POSITION OF HANDS IN CROCHET.

ing thread through these two loops, which again leaves hook holding a single loop.

*Treble.* — Made the same as double, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D, Fig. 30) leaves four loops on the needle; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

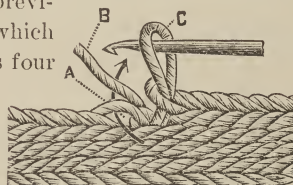


FIG. 28. — MAKING SLIP STITCHES.

*Double Treble.* — With one loop on the hook and three times thread over; work off the loops by twos, as in a treble.

*Triple Treble.* — With one loop on the hook and four times thread over; work off the loops by twos, as in a treble.

*Quadruple Treble.* — With one loop on the hook and five times thread over; work off the loops by twos, as in a treble.

*Septuple Treble.* — With one loop on the hook and six times thread over; work off the loops by twos, as in a treble.

The different kinds of trebles vary only in length, caused by putting thread over more or less times.

*Half-double.* — Formed by putting thread over once, as for a double; finish by drawing hook through the three loops at once.

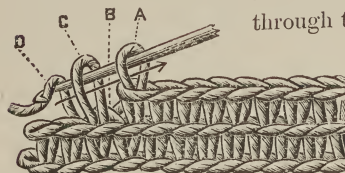


FIG. 29. — MAKING SINGLES.

*Double one and one-half long.* — Formed by putting thread over twice, as for a treble; finish by drawing hook through two loops, again

thread over and through three loops.

*Treble one and one-half long.* — Formed by putting thread over thrice, as for a double treble; finish by drawing hook through two loops, over, through two, over, through three.

*Picot.* — A small ring made on an edge, by 5 chain, 1 single into first stitch of 5 chain, 1 single into foundation stitch.

\*. — The star is much used in crochet descriptions, to indicate two points between which one or more repetitions occur. It saves much space in explanation. The † is also used in same way.

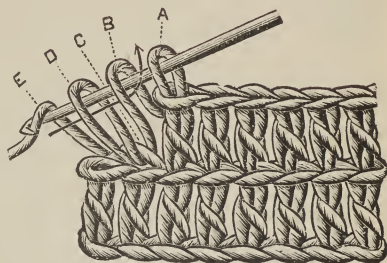


FIG. 30. — MAKING DOUBLES.

### CROCHETED LAMP SHADE.

(Figs. 31 and 32.)

*Materials.* — Two and one-half ounces (five balls) of No. 300 Corticelli Lace Silk (Fig. C), or the same quantity of Florence Crochet Silk (Fig. D), and a No. 1 Star crochet needle.

Corticelli Crochet Silk (Fig. E) may also be used if more convenient; the size No. 300 is required in either case.

Eight of the square figures shown in Fig. 31 are required for the fancy lower part of the shade; they are crocheted

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separately and neatly joined by sewing before the more open pattern, which is worked in rounds, is added above and below.

The square figure is worked as follows, viz. : Make a chain of 4 stitches and join.

*First Round.* — Chain 1 and do 2 singles on each chain, making 8 in all; draw the loop of the last stitch through the first chain.

*Second Round.* — Do 6 chain, 1 single, \* 3 chain, 1 double; repeat from \* 6 times more, making 8 doubles, including the 3 chain.

*Third Round.* — Do 4 singles over each double of 3 chain.

*Fourth Round.* — Do 6 chain, 1 single on the second of the singles beneath, \* 3 chain, 1 double over the double beneath, 3 chain, 1 single on the second stitch of the row beneath; repeat from \* 6 times more, then add 3 chain, 1 single on the third of the 6 chain.

*Fifth Round.* — Do 7 chain, 1 single over the double of the last row; repeat the same series 7 times more.

*Sixth Round.* — Do 3 chain, 1 double over the double beneath, 1 double on

each chain stitch, 2 doubles on each single of the round beneath, making 72 doubles in all, including the 3 chain.

*Seventh Round.* — \* Do 8 chain, 1 single between the 2 doubles that were added (these being the 8th and 9th); turn,



FIG. C. — CORTICELLI SILK FOR LAMP SHADE.



FIG. D. — FLORENCE CROCHET SILK FOR LAMP SHADE.



make 12 singles on the wrong side ; turn the work back to the right side, do 10 rows more of single crochet, decreasing by 9 stitches in each row alternately on the right and left 1 stitch in each row, descending on the right side, do 1 slip stitch on each row of the pyramid just formed, finish with 1 single on the stitch that follows the 8 chain ; repeat 7 times more from \*.



FIG. 31. — DETAIL OF FIG. 32.

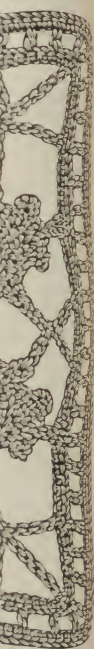
*Eighth Round.*— Along the edge of the pyramid do 3 singles, 1 picot of 5 chain, 3 singles, 1 picot, 3 singles, 1 picot, 2 singles, 2 singles at the point ; repeat the same number of stitches on the other side of the pyramid and down the sides of all the pyramids ; fasten off at this point, which is the end of the eighth round.

*Ninth Round.*— Fasten on the silk to a stitch at the point

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of a pyramid, \* chain 7, 5 overs, join the loop to the second picot on the side of the pyramid where you are working, draw the needle back through 2 overs, make 2 overs more, and put the needle into the middle picot opposite and draw the needle twice through 2 loops, thirdly through 3, and each time after that through 2 loops, chain 6, 1 treble, join to the third over, chain 7, 1 single, on the next pyramid, chain 7, 1 quadruple treble, join it to the next middle picot, draw the needle thrice through 2 loops, 1 double treble to join to the middle picot opposite, draw the needle back through the loops, and at the fourth over through 3 loops, and each time after that through 2 loops, chain 7, 1 triple treble, join it to the fourth over chain 7, 1 double treble, chain 7, 1 single on the next pyramid ; repeat 3 times more from \*.

*Tenth Round.* — Do 1 chain, 1 single on each of the stitches of the last previous round, and 2 singles on those forming the corners ; fasten off.

*Eleventh Round.* — Do 1 slip stitch on the first single, 5 chain, 1 double on the third single, 2 chain, 1 double on the third single and so on to the corner and until you have 14 doubles ; on the corner stitch do 2 chain and 1 double more ; then proceed as you did on the first side. There should be 18 doubles and 19 times 2 chain between the corner doubles ; all four sides should be alike.

*Twelfth Round.* — Do 1 single on each stitch of the last round, not counting the 3 which are to be made at the corner.

This completes one square ; make seven more and join by overseaming, forming the lower part of the bell-shaped shade ; commence the upper part by fastening the silk at one of the joinings on the upper edge by a single, do 8 chain and again fasten into seventh stitch of edge by a single, repeating this in every seventh stitch until 72 loops of 8 chain each have been formed along the upper edge of the 8 squares, completing the round.

*Second Round.* — Do 8 chain and fasten by a single around the first loop of the last round ; repeat in each of the other 71 loops.

*Third Round.* — In this round form only 64 loops in the same manner as in the last round, contracting the size of the shade by passing over every eighth loop without 8 chain, thus reducing the number of stitches. In decreasing by skipping

1 loop, do the single by passing hook *through* both eighth and ninth loops, drawing them together.

*Fourth Round.* — Same as the third, but do not narrow.

*Fifth Round.* — Work as before but form only 56 loops, contracting size by passing over every seventh loop in same manner as in third round.

*Sixth Round.* — Same as the fifth, but do not narrow.

*Seventh Round.* — Same as the sixth.

*Eighth Round.* — Same as the seventh.

*Ninth Round.* — Work as before but form only 48 loops, contracting size by passing over every sixth loop.

The next fourteen

rounds are repetitions of the last, without, however, any decrease in the number of loops.

*Twenty-fourth Round.* — \* Chain 4, 1 single into fourth stitch of 8 chain, 4 chain, 1 single into single of last round ;



FIG. 32. — CROCHETED LAMP SHADE.

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repeat from \* throughout the round, placing the singles in every fourth stitch; this forms a firm border at the top for finish; fasten off.

The lower edge of the shade is finished by two rounds of crocheted work done in the same way as the first two rounds on the upper edge adjoining the fancy squares; the second of these rounds forms 72 loops, into each of which is tied by a hard flat knot 8 threads of the silk for fringe, each thread being cut 9 inches long and doubled in knotting in. To cut the fringe evenly, wind the silk around a card four and one-half inches wide and cut on one edge.

The draw-strings are each thirty-six inches long and are made in two sections, as the balls will not pass readily through the meshes of the shade; the cord being joined in the middle of each string. The work on the balls and cord is done as follows:—

Work from three threads of silk, crocheting them together as one.

Make a chain of 5 and join.

*First Round.*—Do 2 singles into the first, third and fifth and 1 single into the second and fourth stitches of the round, making 8.

*Second Round.*—Do 2 singles into the third, sixth and eighth and 1 single into all the others, making 11.

*Third Round.*—Do 1 single into every stitch.

*Fourth Round.*—\* Skip 1 stitch, do 1 single into each of the next 2 stitches; repeat from \* and do more rounds until the number is reduced to 1 stitch, then continue chaining until you form a cord eighteen inches long. Make another section in this way, and after drawing the cords into the proper meshes at the upper part of the shade, the ends of the two sections can be joined by sewing. The second draw-string is made in the same manner. The first string is drawn into the second round of large meshes, and the next one is drawn into the seventh round of meshes.

NOTE.—The engraving shows a less number of rounds of

the open net pattern than described, being on a small scale, to make design clearer. This description should be followed for a shade ten inches in diameter. The shade should be of *plain* white porcelain. The silk may be any color. A beautiful example is on exhibition at the World's Fair, color golden brown.

### CROCHETED LAMP SHADE.

(Figs. 33 and 34.)

*Materials.* — Three ounces (six balls) of No. 300 Corticelli Lace Silk (Fig. C), or the same quantity of Florence Crochet Silk (Fig. D), a No. 1 Star crochet needle, a stiff brass wire frame of shape shown in the engraving and enough China silk to cover the entire surface of the same.

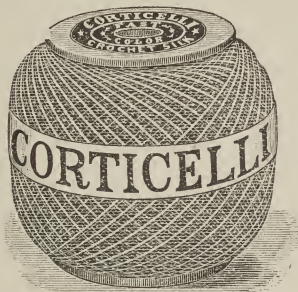


FIG. E. — CORTICELLI CROCHET SILK FOR LAMP SHADE.

Corticelli Crochet Silk (Fig. E) may also be used if more convenient; the size No. 300 is required in either case.

The wire frame can be obtained at the lamp stores or may be made there to order; the material used for covering should match in color the crochet silk, though a shade lighter will not be out of character. The China silk should be cut into as many sections as there are panels in the design, and these should be of same shape as the panels; the seaming will thus come directly on the wire ribs of the frame, allowance being made in cutting material for seams. After covering the panels, a curtain of the same material should be tacked along the lower edge of the shade, hanging *behind* the silk fringe, *partly* covering it in depth, as shown in the engraving, or it may be as deep as the fringe if desired; in either case the curtain should be either pinked on the edge or neatly hemmed.

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FIG. 33.

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Six irregular figures, as shown in Fig. 33, are required to fill the panels in the lower part of the shade ; they are crocheted separately and neatly joined by sewing before the more open pattern, which is worked in rounds, is added above and below.

The fancy irregular figure is worked as follows, viz. :  
Make a chain of 6 stitches and join.

*First Round.* — Do 9 chain, 1 treble, \* 4 chain, 1 treble : repeat 6 times more from \* ; after the seventh double, 4 chain, 1 slip stitch on the fifth of the 9 chain.



FIG. 33. — DETAIL OF FIG. 34. ENGRAVING ONE-HALF ACTUAL SIZE.

*Second Round.* — Do 1 chain, 4 singles, \* 1 picot, 4 singles ; repeat 7 times more from \* , carry the thread to the last stitch through the first single.

*Third Round.* — Do 12 chain, 1 double on the stitch over the double beneath, \* 9 chain, 1 double ; repeat 6 times more from \* ; after the seventh double and the 9 chain, 1 slip stitch on the third of the 12 chain.

*Fourth Round.* — Do 3 chain, 1 double on each stitch of the round beneath, including the 3 chain, 80 doubles in the whole circumference; after the last double, 1 slip stitch on the 3 chain.

*Fifth Round.* — Do 11 chain, 1 triple treble on the second double of the last round, 4 chain, 1 triple treble on the third double and so on, in all 32 doubles, including the 7 chain.

*Sixth Round.* — Do 1 chain, 5 singles on 4 chain.

*Seventh Round.* — Do 3 singles on the 3 first chain, 16 chain, \*\* miss 1, 1 slip stitch, 1 single, 1 half double, 2 doubles, 1 double  $1\frac{1}{2}$  long, 2 trebles, 1 treble  $1\frac{1}{2}$  long, 3 triple trebles, 3 chain, miss 4 singles of the sixth round, 5 singles, 16 chain, join them, counting upwards to the fourth double of the first pyramid, on 7 chain, 3 singles, 1 picot, 3 singles, 1 picot, 3 singles, 1 picot, 3 singles, join the last loop of the last single and the loop of the seventh chain, 8 chain, \*\*\*; repeat from \*\* to \*\*\*.

Having now completed the round central portion of Fig. 33, which has sixteen long points, each separated from its neighbor by a chain bearing three picots, the work proceeds as follows, viz.: —

*First Round.* — Fasten by a single to the central point of round figure at base of Fig. 33, do 5 chain, 1 double into second picot; hereafter chains of various lengths secured by different stitches are worked alternately, first into point and then into picot, throughout the remainder of the round, and in this order: 5 chain, 1 single, 6 chain, 1 treble, 8 chain, 1 double treble, 15 chain, 1 septuple treble, 15 chain, 1 double treble, 8 chain, 1 treble, 6 chain, 1 single, 5 chain, 1 double, 5 chain, 1 single, 5 chain, 1 double, 6 chain, 1 double, 8 chain, 1 triple treble, 8 chain, 1 double, 6 chain, 1 double, 5 chain, 1 single, 5 chain, 1 double, 6 chain, 1 double, 8 chain, 1 triple treble, 8 chain, 1 double, 6 chain, 1 double, 5 chain, 1 single, 5 chain, 1 double, 5 chain, 1 single, 6 chain, 1 treble, 8 chain, 1 double treble, 15 chain, 1 septuple treble, 15 chain, 1 double treble, 8 chain, 1 treble,

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6 chain, 1 single, 5 chain, 1 double, 5 chain, 1 slip stitch to fasten off.

You have now, connected by a chain, sixteen points and sixteen picots, which produce thirty-two spaces between.

*Second Round.* — Do 7 singles over 5 chain, 7 singles over 5 chain, 8 singles over 6 chain, 10 singles over 8 chain, 20 singles over 15 chain, 3 singles into corner stitch, 20 singles over 15 chain, 10 singles over 8 chain, 8 singles over 6 chain, 7 singles over 5 chain, 7 singles over 5 chain, 7 singles over 5 chain, 8 singles over 6 chain, 10 singles over 8 chain, 3 singles into corner stitch, 10 singles over 8 chain, 8 singles over 6 chain, 7 singles over 5 chain, 7 singles over 5 chain, 6 chain, 8 singles over 6 chain, 10 singles over 8 chain, 20 singles over 15 chain, 3 singles into corner stitch, 20 singles over 15 chain, 10 singles over 8 chain, 8 singles over 6 chain, 7 singles over 5 chain, 7 singles over 5 chain, fasten with a slip stitch at starting point.

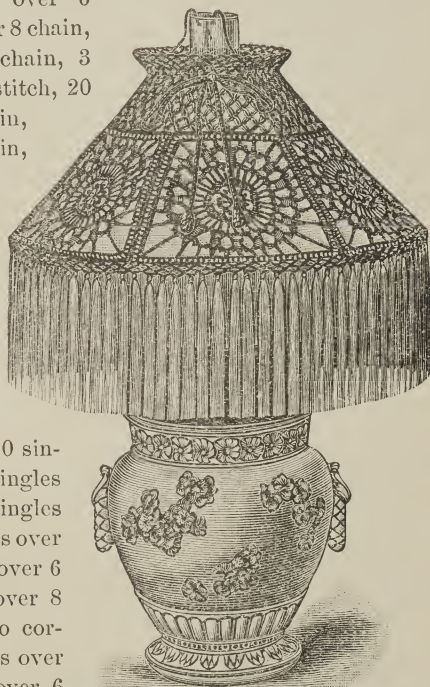


FIG. 34.—CROCHETED LAMP SHADE.



*Third Round.* — Do 5 chain, 1 double into third stitch, 2 chain, 1 double into sixth stitch, 2 chain; continue in this way throughout the round, remembering, however, to work 2 doubles, separated by 2 chain, into each corner stitch.

*Fourth Round.* — Do 3 singles around each and every 2 chain throughout the round, putting also into each corner 2 extra singles.

This completes the fancy figure for the lower section of a panel; make five more and join by overseaming, forming the lower part of the shade. Commence the upper portion by fastening the silk at one of the joinings on the upper edge by a single, and working in rounds along the edge of the six panels, as follows, viz. : —

*First Round.* — Do \* 1 long chain and 1 short chain, 1 single into the long chain, 1 long chain and 1 short chain, 1 single into the long chain, 1 single into the tenth stitch of the foundation; repeat from \* throughout the round.

*Second Round.* — Do \* 1 long chain and 1 short chain, 1 single into the long chain, 1 long chain and 1 short chain, 1 single into the long chain, 1 single into first long loop of previous round, 1 single into second long loop of previous round; repeat from \* throughout the round.

*Third, Fourth, Fifth, Sixth and Seventh Rounds.* — Same as second.

*Eighth Round.* — A different pattern is now used. Do 8 chain and fasten by 1 single into the solid centre of the first pattern in last round, repeating it in each and every pattern of the round.

*Ninth, Tenth, Eleventh, Twelfth, Thirteenth, Fourteenth and Fifteenth Rounds.* — Same as eighth.

The lower edge of the shade is finished by two rounds of crocheted work done in the same way as the last eight rounds at the top.

*NOTE.* — The term *long chain* may be confusing and indefinite to some readers, but it is clear enough after a little practice, which may be had with a piece of cotton, to avoid waste

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of silk. Do a small piece of *close chain stitches*, which we call *short chain*, then make another chain stitch, shaped exactly like these, but say four or five times as long, followed by another short chain stitch, which is always needed to keep the long chain secure. It is into these loops, formed by long chain, that much of the other work is done. It will be plain enough with this practice.

*First Round.* — Do 1 single into the lower edge at one of the joinings, 8 chain, 1 single into the seventh stitch; repeat, doing 1 single followed by 8 chain into every seventh stitch throughout the round.

*Second Round.* — Do 8 chain and fasten by a single around the first loop of the last round; repeat in each of the 90 loops.

*Third Round.* — Same as second.

As a finish to this shade tie into each of the 90 loops of the last round a tuft of fringe; each of these should consist of eight threads of silk, eleven inches long, secured by a hard flat knot, the silk being doubled in knotting in. To cut the fringe evenly, wind the silk around a card five and one-half inches wide and cut on one edge.

The draw-string is thirty-six inches long and is made in two sections, as the balls will not pass readily through the meshes of the pattern; the cord being joined in the middle of the string. The work on the balls and cord is done as follows: —

Work from three threads of silk, crocheting them together as one.

Make a chain of 5 and join.

*First Round.* — Do 2 singles into the first, third and fifth, and 1 single into the second and fourth stitches of the round, making 8.

*Second Round.* — Do 2 singles into the third, sixth and eighth and 1 single into all the others, making 11.

*Third Round.* — Do 1 single into every stitch.

*Fourth Round.* — \* Skip 1 stitch, do 1 single into each of the next two stitches; repeat from \* and continue rounds

until the number is reduced to 1 stitch, then continue chaining until you form a cord eighteen inches long. Make another section in this way, and after drawing the cords into the proper meshes in the fifth round from the top of the shade, the ends of the two sections can be joined by sewing. The upper edge of the shade is turned in at the top and sewed through holes which are pierced at regular intervals in the brass collar.

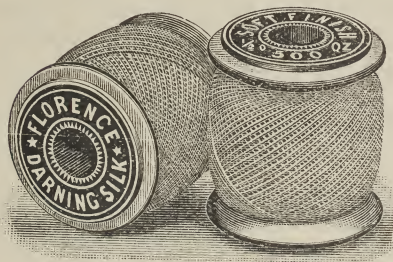
Fig. 33 is much reduced from actual size in the engraving. It measures approximately across the bottom eight inches, across the top five inches, and it is five inches high in the centre. The diameter of the lower part of the shade is forty-eight inches.

## FLORENCE DARNING SILK.

*Soft Finish. Prepared expressly for Repairs on Silk, Woollen, Lisle Thread or Cotton Stockings and Undergarments.*

Stockings darned with this silk last much longer, and are free from the disagreeable bunches caused by the use of wool or cotton yarns for mending purposes.

In buying new hosiery, of whatever material, ladies will greatly increase its



SOLD BY ALL ENTERPRISING DEALERS.



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## REELING RAW SILK.

AS SEEN AT THE WORLD'S FAIR.

The number of interesting displays found at the Exposition is so great, that the average visitor, limited by time and lacking in physical endurance, must pass by many meritorious exhibits without seeing them. Naturally those which include some process of manufacture most easily command attention. Of these there are a large number in nearly every department, but we are safe in saying that among them all, no one process gets more notice than that of reeling raw silk.

It would be natural to look to Japan, China, Italy or France for this curious example of the world's industry, as they are all great silk-producing countries, yet, as we said by way of introduction, we found it where least expected, in the Canadian section of the Manufactures Building. There, three kinds of silk work were being carried on in one pavilion. Corticelli Drawn-work and Corticelli Darning have already received a detailed description at our hands. Reeling Raw Silk, though mentioned last, is first in importance, and is the very foundation of all silk work. Carried on commercially only in eastern countries, it is unknown to most people living in America.

For this reason the Corticelli Silk Company of Canada deserves great credit for so complete an illustration of this difficult subject; yet knowing that the Canadian climate is unfriendly to the growth of the mulberry leaf, which is the natural food of the silk-worm, we feel safe in our belief that for this part of their exhibit the company is indebted to the parent company located at Florence, Mass., where silk culture and raw silk reeling have been carried on intermittently,

and in a very small way, for a half century;\* the immense amount of raw silk which has during that period been used in manufacturing in that village being imported directly from Japan, China and other countries. Peculiarities of speech and manners indicate also to us that the intelligent and obliging young women who so successfully perform their work, and so cheerfully explain the same to visitors, are a product of New England and not of the Dominion. These suggestions, however, are unimportant; in any event Canada and the United States jointly give to the World's Fair an exceptionally good exhibit of Corticelli silk; one which we hope will be seen by many of our readers, for whose benefit we quote below from an article describing silk culture, raw silk reeling and its uses. This article, which will well repay perusal, is by an anonymous writer who is evidently perfectly familiar with his subject.

The engravings, so far as they go, illustrate very well what we saw at the exhibition. There were no *living* worms or moths contained in the exhibit (specimens were shown preserved in bottles of alcohol), but our artist has sketched these subjects from other reliable sources; if any fault is to be found with him, it is for failing to properly delineate the interesting face which glanced out from behind the reel in Chicago as it appeared when its owner, surrounded by a circle of enthusiastic spectators, was delighting them with her work (see Fig. 42).

\* It is said that the Corticelli silk industry at Florence, Mass., now so extensive, had its origin in an effort which was made some fifty years ago to raise raw silk for the market, but that the idea was long ago abandoned on account of the high price of American labor. That those men and women knew how to do what they then attempted is clearly indicated by the very comprehensive exhibit of American raised cocoons and American reeled raw silk made at Chicago in 1893. As one pound of raw silk is worth more than six times as much as a pound of cocoons, it will be seen that the cost item of labor is the principal one in silk production; it is easy, therefore, to understand why these pioneer silk growers turned their attention to silk manufacturing instead of silk raising. At the same time we must conclude that a desire to educate, rather than commercial profit, is the motive of these exhibitors in placing this interesting branch of silk industry before the people at so great an expense.

One interesting feature which we observed in connection with this reel was the electrical heating of the water in the small basin which contained the cocoons. Some of these curious objects floating on the surface of the water were constantly in motion, produced by the silk fibres unwinding and passing rapidly upwards coming together in one thread called raw silk. So fine are these fibres that they are almost invisible to the inexperienced eye, and the reeler does not depend upon seeing them, but gets notice of a broken subdivision by discovering one cocoon at rest on the water, the others being still in motion. This rupture must be instantly repaired if a uniform thread of raw silk is to be obtained, and, as shown in the engraving, other cocoons are held in reserve with ends ready for unwinding. The joining is done by a dexterous movement of the reeler, who carries the end of a reserve cocoon fibre to a point just below the guide-eye, where a natural gummy secretion, which is found on all silk, assisted by the motion of the reel, causes adhesion to the main thread; thus it will be seen no tying of knots takes place in a single fibre of the silk while reeling, though in case of breaking all the fibres, a fresh start is necessary, joining by a knot which is extremely small, and hardly perceptible in the after stages of silk manufacture.

“It is said that the art of reeling silk was known in China nearly two thousand years B.C., it having been discovered by Siling Chi, wife of Prince Hoangti, third Emperor of China, and that homage is still rendered to her as ‘God-  
dess of silk-worms.’ So well did the Orientals guard the secret of silk culture that the nature of the fibre was unknown in Europe for more than a thousand years after silk fabrics had been introduced there, and as late as the Christian era some silk fabrics were worth their weight in gold; but notwithstanding a Roman emperor once refused to purchase a silk robe for his empress on account of its expense and the bad example of extravagance, the silk-worm now spins for all, and whether fashion decrees that garments be made of silk or wool, true economy dictates that they be joined with



Corticelli silk, to supply which the makers use over six acres of floor space on which the various processes of winding, doubling, spinning, reeling, dyeing, skeining, spooling and other operations are carried on, giving employment to from ten to twelve hundred hands, and requiring a weekly supply of about seven thousand pounds of raw silk, yielding an aggregate length in finished sewing silk, twist, embroidery and knitting silk of more than 50,000 miles. The average length of fibre produced from a single cocoon is not over one-fourth of a mile, and as fully 100 fibres are required to produce sewing silk of average thickness and strength, it appears that fully five million miles of this gossamer fibre is consumed weekly in the manufacture of Corticelli silk, to produce which more than twenty million silk-worms are stripped of their robes."

The following cuts show the life size of these insects at various stages of their existence, during which each worm will consume altogether about one ounce of mulberry leaves, which must be fed to it several times daily, as required.



FIG. 35—*a, b, c, d.*—MULBERRY LEAF.

*a.* The moth laying eggs; life size. *b.* Silk-worm one day old; life size.  
*c.* Silk-worm three days old; life size. *d.* Silk-worm seven days old; life size.

At the expiration of from twenty-five to forty days, according to circumstances and species of worm, they cease to

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eat and seek convenient places to commence the formation of a castle which shall protect them in the changes incident to caterpillar life. Having selected a site (Fig. 36), the insects eject from two small tubes near the mouth, called spinnerets, a liquid gummy substance secreted from their food, which at their volition adheres to whatever substance may be within their reach, and, being so anchored, the next movement of the body in the opposite direction draws out the filaments, which unite and form a single thread, which is again cemented to a suitable anchor, and thus by crosswise and zigzag motions, continued for from three to five days, each



FIG. 36.—SILK-WORM SPINNING A COCOON;  
LIFE SIZE.



FIG. 37.—COCOONS; NATURAL SIZE.



FIG. 38.—CHRYsalis;  
NATURAL SIZE.

worm is enclosed in a mass of gossamer web which in some cases measures 300 yards and in others 500 yards. This is called a cocoon (Fig. 37).

Thus self-imprisoned the insect, if undisturbed, remains about fifteen or twenty days, undergoing nature's wonderful changes, during which it assumes the chrysalis form (Fig.

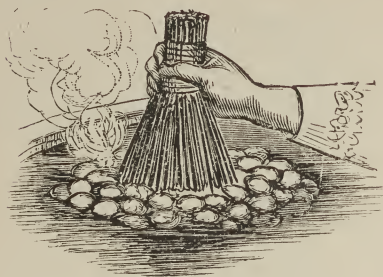


FIG. 39. — PICKING UP ENDS OF COCOONS.  
DETAIL OF FIG. 42.

reeling purposes. Thus transformed these insects appear again upon the stage, not as voracious worms, but as radiant society bugs (*a* Fig.

35), who promptly choose partners for short but useful lives, no part of which is allotted to eating. Assuming, however, that cocoons are to be reeled into "raw silk," it is necessary to kill the insect before the cocoon is perforated; this is done by the appli-

cation of a suitable amount of heat, after which the reeling may be done at a convenient season. This is done by placing from six to ten or more cocoons in a bowl of hot water (Fig. 39),



FIG. 40. — SEPARATING TEN FIBRES FROM A LARGER  
NUMBER FOR REELING AS ONE THREAD. DETAIL  
OF FIG. 42.



thus softening the gum in the fibre, after which the outside end of each thread is readily found (Fig. 40), and they are collectively placed on a reel (Fig. 42), operated by hand or electric motive power, and rapidly drawn on to the reel, the fibre varying from 300 to 500 yards in length; and as the end of each cocoon fibre is so reached another should be added, in order to produce uniformity in thickness of thread, a requisite indispensable in first-class raw silk.

This operation is tedious and necessarily expensive, as four ounces of *well* reeled silk represents about ten hours' labor of an expert reeler. The reels used are usually 70 or more inches in circumference, and have a traverse rod to properly distribute the thread over a surface two or three inches wide. The thread being thus rapidly crossed from side to side of the skein in reeling facilitates handling and unwinding without tangling. Skeins so reeled weigh from one to several ounces, as desired, and on being removed are dried and neatly packed into "books" (bundles) weighing from five to ten pounds. In China and Japan the books are usually packed and sold in bales of  $133\frac{1}{2}$  pounds, called "picul" bales, a very small export duty being charged.

In the process of manufacture, the skeins are soaked in tepid soap-suds for several hours to soften the "gum," after which they are placed upon light swifts and wound off on to bobbins, which are then placed upon pins projecting from the bobbin-board of a doubling-frame, and from two to ten or

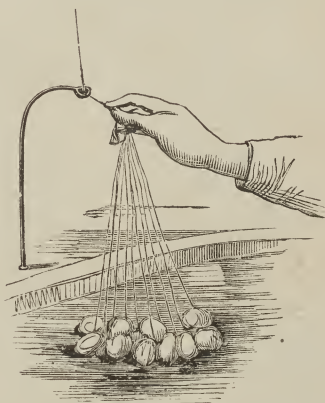


FIG. 41.—FIBRES COMBINED AS ONE THREAD FOR REELING. DETAIL OF FIG. 42.

FROM A LARGE  
THREAD. DETAIL

done at a  
from six to  
(Fig. 39)

more threads drawn off collectively on to one bobbin, which is next placed upon a rapidly revolving spinning-frame spindle. The requisite amount of twist is given while the thread is being drawn from this to the take-up bobbin, which has motion imparted sufficient to give the desired twist, after



FIG. 42. — REELING COCOONS INTO THE RAW SILK OF COMMERCE.

which it is again doubled, two threads being used for "sewing silk" and three for "twist" or "three-cord sewing silk," and again similarly twisted, but in the opposite direction. The next operation is reeling into small skeins, for "skein silk," or large "hanks," to be dyed and wound upon spools as desired. This last operation is rapidly performed on a partially automatic machine, on which an expert attendant

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can wind 1,000 to 1,200 spools of 100 yards each in ten hours, the requisite number of yards being gauged by the number of courses or layers of silk wound upon each spool. This is done with surprising accuracy at the "Corticelli" manufactory, as shown by daily tests made by a person employed for the purpose, and recorded in book form, many volumes of which have been filled. The record for one year shows that 13,628 tests were made of "Corticelli" 100 yard, 50 yard and 10 yard spools of silk, yielding an aggregate of 1,122 yards in excess of those stamped on the spools, an average of one-twelfth of a yard on each spool over the standard claimed. Well may the manufacturers of "Corticelli" silk point with pride to their record. "Deserve success and you shall command it."

#### CROCHETED WHEEL.

(FIG. 43.)

This very pretty design may be used in various ways, working with No. 300 Corticelli Crochet Silk (Fig. E), and a No. 1 Star crochet needle.

Several of these figures properly connected with other fancy stitches would make a beautiful lamp shade, using a plan similar to either of those shown in preceding pages.

The directions for the wheel are as follows: Make a chain of 18 stitches and join.

*First Round.* — Do 30 singles around the ring, joining the last to the first by a slip stitch.

*Second Round.* — \* Do 13 chain, and returning, miss the first chain; on the 12 chain do 1 slip stitch, 2 singles, 2 half doubles, 2 doubles, 2 trebles, 1 treble and one-half, 2 double trebles; keep the two last loops of the last double but one on the needle and join them to those of the last double; repeat 5 times from \*.

*Third Round.* — Do 1 single on the upper stitch that was missed in the first round, \* 17 chain, 1 single on the next point; repeat 5 times more from \*.



*Fourth Round.* — \* Do 1 single over single of previous round, 1 single in every stitch of chain ; repeat 5 times more from \*.

*Fifth Round.* — \* Do 6 singles, 3 chain, miss 2 stitches of the lower row ; repeat from \*.

*Sixth Round.* — \* Do 1 single into each of the first 6

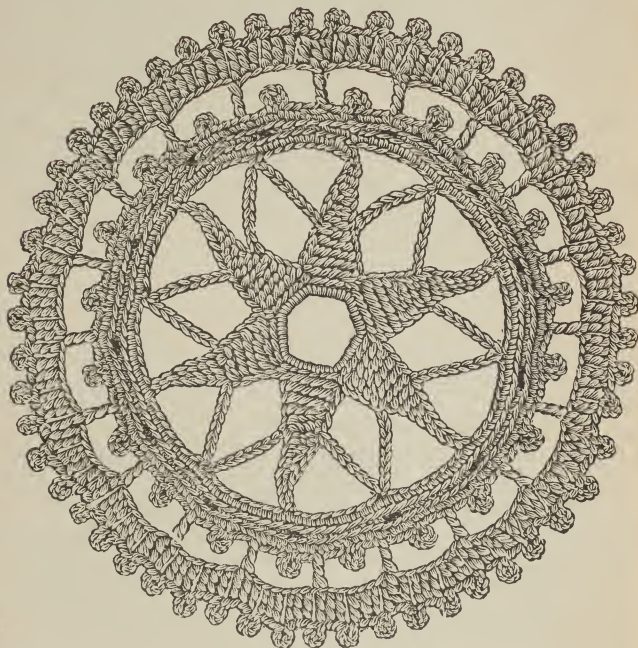


FIG. 43.—CROCHETED WHEEL.

stitches, 1 picot ; repeat from \* 18 times more, making 19 picots in all, separated from each other by 3 singles.

*Seventh Round.* — \* Do 1 double between 2 picots of previous round, 7 chain ; repeat from \* all around the circle.

*Eighth Round.* — \* Do 1 double in each of the first 3 stitches of the last round, 1 picot ; repeat from \* throughout the round.

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The open star-shaped figure which underlies the solid star is now worked; fasten on the silk at the fifth double, counting from the centre ring, do 1 slip stitch, 8 chain, draw out the silk from the back, through the ninth of the 17 chain around the point of the star, 8 chain, \* join with 1 chain to the fifth double, passing the silk through to the back, work on the wrong side, 3 chain, bring the silk back through top of fifth double to the right side, and repeat 5 times more from \*.

## MARKING CLOTHING.

Every housekeeper should mark plainly all her sheets, pillow cases, towels, napkins, tablecloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries. Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up. It is convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work. "Marking should not be left to laundries and their cheap inks and coarse cabalistic characters,—much disfigurement and injury to fabrics and marking often ensues when strong chemicals are used, with these inferior inks; it is best, therefore, to do your own marking with that reliable brand known for sixty years as Payson's." The marking can also be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called floss, or filo silk, from spools (see Fig. A). Black is one of the *most* durable of the dyes, *all* being good.

## PILLOW LACE AND THE NECESSARY ARTICLES FOR ITS MANUFACTURE.

NOTE.—This article on lace has been translated from the German, while the illustrations have been specially engraved for this English version. The publishers desire to say to their readers that they do not deal in the apparatus used in lace making. While they are extensive makers of *silk* threads, they do not make any of the other kinds of thread which are also used in different kinds of lace. For these, and for the apparatus required, they respectfully refer all inquirers to the dealers in fancy goods. This statement is published here to prevent the question being asked by correspondents. It is doubtful if American women have the patience to engage in Pillow Lace Work, but it is believed that the love of knowing how it is done warrants this publication as one of many interesting translated articles which have from time to time appeared in "Florence Home Needle-Work."

Pillow lace derives its name from the cushion or pillow on which all bobbin lace is made, which distinguishes it from point lace, so called because it consists of "points" or stitches made with a needle and thread.

Various articles are required for the making of pillow lace; in the first place a cushion or pillow, then bobbins and a winder, parchment patterns, pins and a pricker.

*The Lace Pillow* (Figs. 44, 45 and 46). — The pillows used for pillow lace are of different kinds, and vary in shape in different countries and the manner in which the lace is made.

Fig. 44 represents the shape in use in the mountains of Bohemia and Saxony, where pillow lace has always been one of the chief industries of the inhabitants. Any one can make a cushion of this kind themselves with a piece of stuff 24 inches long and 16 inches wide. The long sides are firmly sewed together and the short ones turned in with a narrow hem, through which you run a cord to draw them up. A disk of stout cardboard is put inside the case after you have gathered up the one end; you then stuff the case as full as possible with bran, sawdust or horsehair, lay a second disk of cardboard in at the top and draw up the other end.

These pillows are then put into cardboard boxes with rather high sides, or into a kind of basket, weighted at the bottom, to keep it firm and steady. Pillows of this most primitive kind have the great advantage of being perfectly easy to make.

Fig. 45 represents a pillow of a more complicated kind, which can be placed upon the table or mounted on a stand. The cylinder is movable, so that you can go on working without interruption.

The whole apparatus consists of a board or stand 20 inches long and 16

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inches wide, resting upon two transverse pieces of wood 1 1-5 inches high behind and  $\frac{1}{2}$  inch in front.

The board should be covered, first with a very thick flannel or Bath coating and then with a fine dark-green flannel or cloth.

Two small supports are fixed on to the outside edge of the stand to hold the cylinder, which consists of two disks that revolve on a rod about  $8\frac{3}{4}$  inches long.

This rod should be covered, in the first place, with a thick layer of tow and then with flannel or cloth.

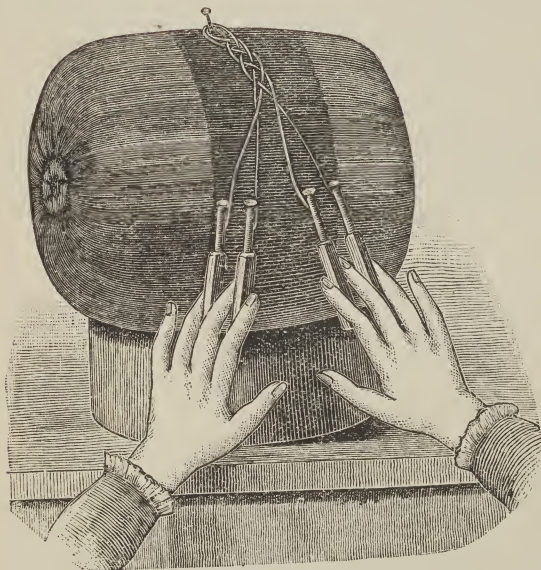


FIG. 44.—THE LACE PILLOW.

On the left side of the cylinder is a cog wheel, and a metal spring is attached to the board, by means of which the wheel is prevented from turning the wrong way.

Fig. 46 shows how the bobbins are placed upon the pillow. In Normandy a kind of stuffed box is used instead of a pillow. The board is 1 1-5 inches higher behind than in front and is deeply grooved to hold the cylinder, which is stuffed and shaped like the one represented in Fig. 45.

This cylinder scarcely projects above the stand; a second groove in the back edge receives the lace as it is worked off the cylinder.

The pillows used for Valenciennes lace are of a different construction, but as it is not our intention in the present work to describe the finer kinds of lace,

it appears superfluous to give any illustration of the pillows on which they are made.

*The Bobbins* (Fig. 47).—A bobbin is a sort of little wooden spool with a handle to it; there are several varieties of them but we have confined ourselves to a representation of the kind considered best for beginners.

As a considerable number are wanted for every pattern, and they are apt to slip about and get entangled in inexperienced hands, they are now to be had with the handles weighted with lead to steady them and counteract any

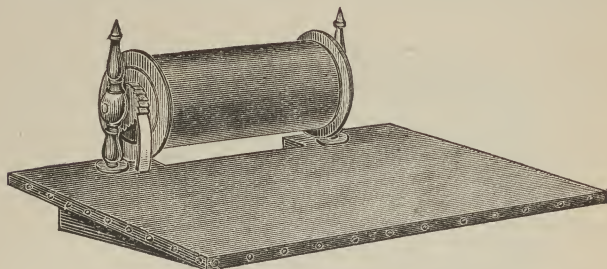


FIG. 45.—LACE PILLOW WITH MOVABLE CYLINDER.

independent motion of their own. We cannot help again laying great stress on the importance of seeing that the size of the bobbins and the number of the thread be well assorted to the kind of lace.

*The Winder* (Fig. 48).—Every one who means to take the work seriously should provide herself with a winder, as here represented, which is affixed to a polished wooden stand.

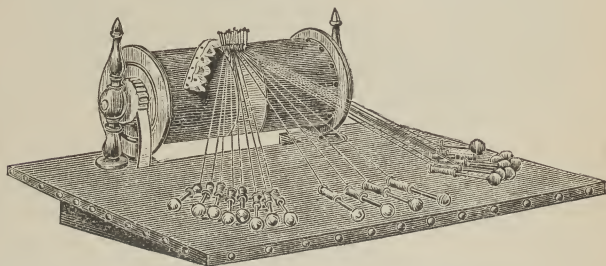


FIG. 46.—POSITION OF THE WORK ON THE CUSHION.

This stand has to be firmly screwed to the table, and the bobbin is squeezed in between the two little rods fitted into the supports at the left end of the stand; one of these rods serves as the axle to the little wheel, the other can be drawn in and out and fitted to the length of the bobbin.

When the bobbin is fixed in its place, you take the thread in the left hand

and wind it round it, turning the wheel with the right hand from right to left in the direction indicated by the arrow.

The thread is wound round the handles of the bobbins that are used for making very fine lace, and a wooden shield that is so contrived that you can slip it over the handle prevents the thread from getting soiled.

*Stoppage of the Thread at the End of the Bobbin* (Fig. 49).—After cutting off the thread, you make a loop close to the top of the bobbin to prevent it from



FIG. 47. — THE BOBBIN.

unwinding too easily. This loop is formed by taking the bobbin in the right hand, the thread between the fourth and fifth fingers of the left hand and laying it away from you round the left thumb; then lifting up the bottom thread with the second finger of the left hand you pass the bobbin upwards through the loop on the left hand.

*Machine for Crossing the Threads* (Fig. 50).—This ingenious little machine

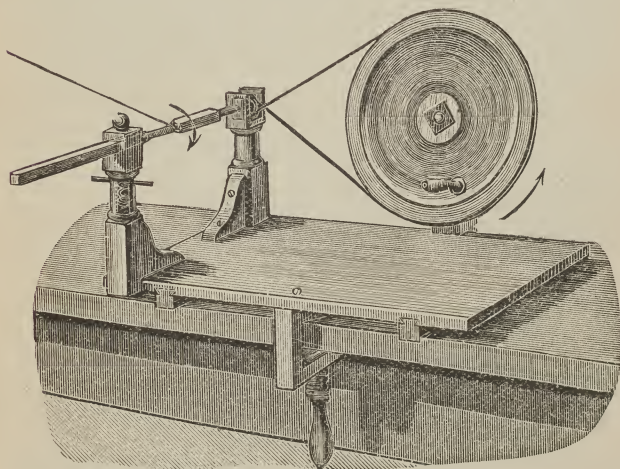


FIG. 48. — THE WINDER.

is of great assistance in making straight running patterns and Irish lace braids, and is particularly useful for Russian lace and braid lace of all kinds. It renders the even crossing of the threads in those parts of a pattern that imitate linen in texture comparatively easy.

Two implements like combs, fitting into one another and movable, are mounted at two-thirds of their length on a steel axle. The long teeth have



holes bored through the ends from the sides to the middle of the points, and through these holes the threads from the bobbins are passed. The short teeth are also pierced with transverse holes, through which a needle with the threads threaded in the long teeth resting upon it is passed. The points of the short teeth are covered with a hollow metal cylinder, split through from end to end, which can be removed when new threads have to be added.

When the threads are all on, a small spring is fixed to the two ends of the axle, which is independent of the machine, and the two ends of the spring are introduced into the hollow of the cylinder.

By the pressure you exercise on the teeth in the cylinder, the long teeth change their position, the

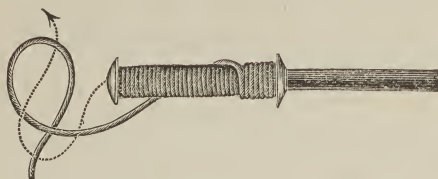


FIG. 49. — STOPPAGE OF THREAD AT END OF BOBBINS.

lower ones rise and the upper ones fall and the threads cross each other, as in a loom. After each movement of the machine, the bobbin that makes the woof must be passed between the crossed threads; the edges are made like those of any other kind of lace.

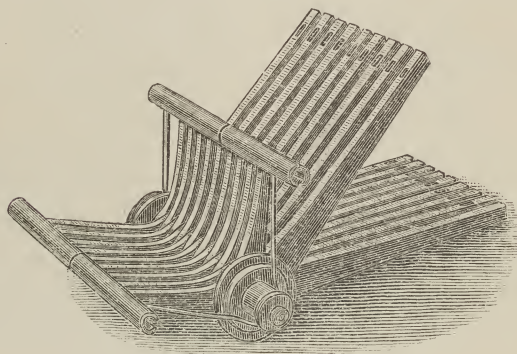


FIG. 50. — MACHINE FOR CROSSING THREADS.

Fig. 51 explains how the bobbins are passed between the threads that are held between the teeth of the machine.

*The Pattern.* — The pattern is one of the most important things in making pillow lace.

The outlines must be clear and exact, as upon that in great measure the perfection of the lace depends.

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The drawing transferred to parchment, paper or cardboard, usually of a yellowish tint, should be lined with a very thin stuff, such as muslin, to prevent its tearing.

A strip of quadrille, or point paper as it is called, should be laid upon the pattern and then holes pricked with a medium-sized needle at every intersection of the lines.

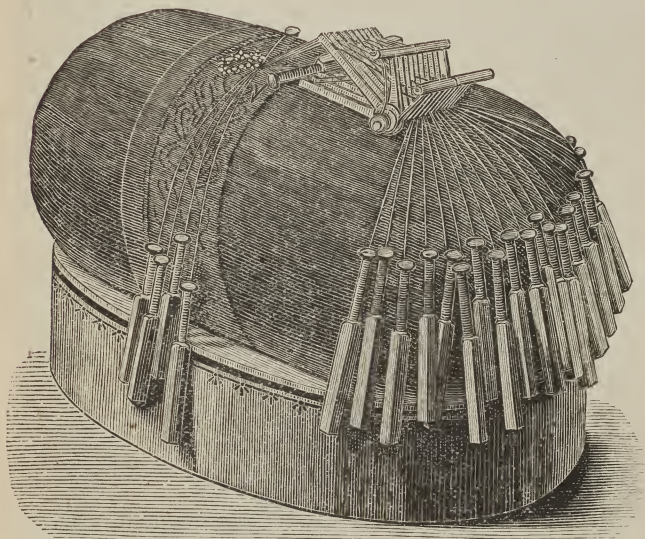


FIG. 51. — PASSAGE OF THE BOBBINS THROUGH THE MACHINE.

All the curved long lines of the pattern must first be traced upon the point paper with ink and then pricked.

The pattern should be adapted to the thickness of the thread the lace is to be made of; for a coarse lace, large point paper should be used, and small



FIG. 52. — PRICKER AND HOLDER.

for the finer kinds of lace. The pricking of the pattern beforehand is particularly important in the case of the common torchon lace, where the real beauty of the design consists in its regularity; in the case of fine close patterns the pricking can only be done as you proceed.

Prickers and holders of the kind represented in Fig. 52, or very much resembling it, are to be had at every stationer's shop.

The holes made by the prickers are to receive the pins, stuck in as you go along, around which you form and by which these are kept in their place.

The pins must be long, with round heads and of a size suited to the thread. When your pattern is ready fasten it to the pillow, or cylinder, as the case may be, stretching it as smoothly as possible and being careful in so doing to fit the lines of the pattern together. If it be too long it must be cut to the required length, or you may make the cylinder bigger by wrapping several folds of flannel around it.

The value of lace depends not only on the work but on the thread it is made of.

*Position and Movements of the Hands* (Fig. 53).—Pillow lace is always

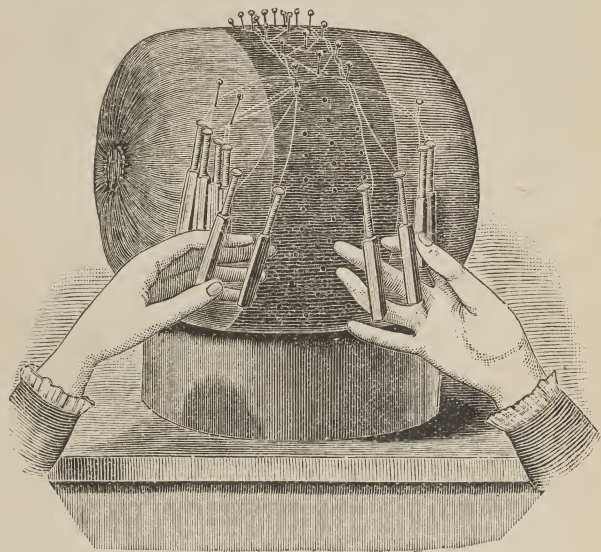


FIG. 53.—POSITION AND MOVEMENTS OF THE HANDS.

made with two pairs of bobbins at once, and the "stitches" are formed by the different ways of passing, plaiting, crossing and twisting the threads.

To begin with the simplest operation, making a plait, hang two pairs of bobbins to a pin, take two bobbins in each hand and lay the right bobbin of each pair over its left fellow and draw up the threads slightly; then take the bobbins in the second, third and fourth fingers of the right hand and with the same fingers of the left, lay the second bobbin over the third with the second and third fingers of the left, so that the two middle bobbins are crossed, then take the fourth bobbin in the second and third fingers of the

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right hand and the bobbin that is now the second in the third and fourth fingers of the left hand and lay the former over the third, the latter over the first. This constitutes a "half passing."

The plait, Fig. 54, is formed by the repetition of the half passing. Two half passings make a whole or "double passing."

On the kind of lace you are making depends how many pairs of bobbins you will have to use; but as one part of the lace is often made before the other, or you have to put on supernumerary bobbins, you fasten up those not in use on one side with pins, as shown in Fig. 53.

*Net Pattern or Ground* (Figs. 55 and 56).—This consists of half passings, worked in rows to and fro; the pins are stuck in at the end of each row.

The pattern, Fig. 55, is fastened upon the pillow and six pins are stuck in at the top, at regular intervals from each other; hang one pair of bobbins on every pin and lay the second bobbin of each pair over its fellow, so that the threads cross each other.

One half passing with the 1st and 2d pair, lay the 1st pair aside, 1 half passing with the 2d and 3d pair, lay the 2d pair aside, 1 half passing with the 3d and 4th pair, lay the 3d pair aside, 1 half passing with the 4th and 5th pair, lay the 4th pair aside, 1 half passing with the 5th and 6th pair, stick in a pin at point 2, then work back from right to left; surround the pin with a half passing made with the 5th and 6th pair, lay the 6th pair aside, 1 half passing with the 5th and 4th pair, lay the 5th pair aside, 1 half passing with the 4th and 3d pair, lay the 4th pair aside, 1 half passing with the 3d and 2d pair, lay the 3d pair aside, 1 half passing with the 2d and 1st pair, stick in a pin at point 3 and repeat from the beginning.

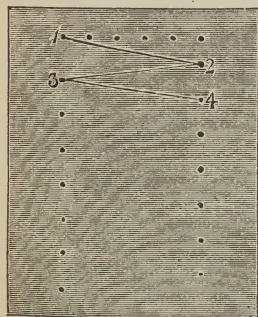


FIG. 55.—PATTERN FOR NET PASSINGS.



FIG. 54.  
PASSING WITH  
TWO PAIRS OF  
BOBBINS.

Fig. 56 shows the net ground completed; the thread that runs to and fro, to make it more clear, is represented in a darker shade than the others.

Before proceeding further, it is as well to prepare our readers for the many trials they will have to make, even with the help of the most minute explanations, before they succeed in carrying out the directions; for the whole art of making pillow lace lies in a manual dexterity, only attainable by practice.

Even copying the patterns from description is only possible at first in a

qualified sense; the surest way of attaining a satisfactory result is by constantly comparing the drawing and the work in progress and wherever the latter does not correspond with the former, trying at once to rectify the difference.

*Linon or Cloth Ground.*—The pattern used for net passing can also be used for linen passing or ground, but seven pins, instead of six, have to be stuck in at the top first. As in net passing, you work first from left to right, running two threads to and fro in perfectly horizontal lines, so as to produce a ground resembling linen in its texture.

The threads that run to and fro are held at the edge with pins and changed by a half passing, so that the one that was first in going is first also in returning.

The use of the machine for crossing the threads is especially to be recommended in working linen ground; by pressing the short branches of the machine, the position of the threads is changed and the bobbin is pushed

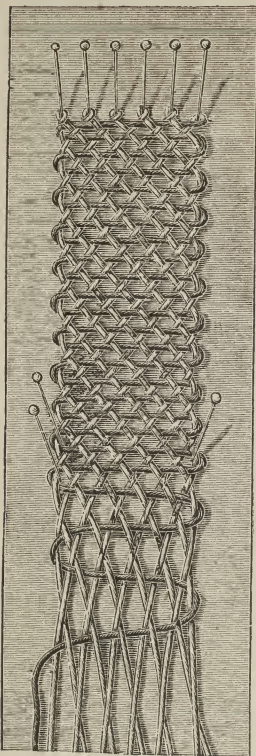


FIG. 56.—NET GROUND COMPLETED.

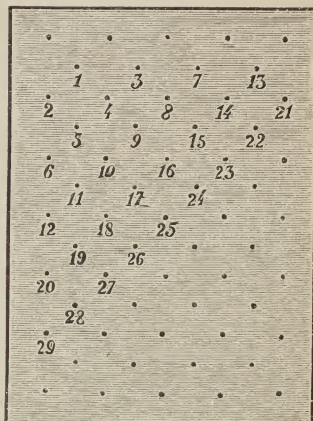


FIG. 57.—PATTERN FOR PLAIN HOLE GROUND.

through; by a second pressure the second bobbin is driven through, the pin is stuck in for the picot of the cord, when the bobbins are taken back again, four movements being thus all that is required.

*Plain Hole Ground* (Figs. 57 and 58).—Hole ground can be worked in various ways; we will begin by describing the plain hole ground, which as a

rule forms the ground of all torchon laces. After fixing the pattern, as represented in Fig. 57, upon the pillow, stick in five pins, hang two pairs of bobbins on to each, and throw the second bobbin of each pair over its fellow, 1 half passing with the 2d and 3d pair, put up a pin at point 1, 1 half passing with the same pair, this encloses the pin, lay the 3d pair aside, 1 half passing with the 2d and 1st pair, put up a pin at point 2, enclose it with the same pair, 1 half passing with the 5th and 4th pair, put up a pin at point 3, enclose it with the same pair, lay the 5th pair aside, 1 half passing with the 4th and 3d pair, put up the pin at point 4, enclose the same, lay the 4th pair aside, work on in the same way over points 5 and 6, 1 half passing with the 6th and 7th pair, put up the pin at point 7, enclose the same, work on in the same way over points 8, 9, 10, 11 and 12, 1 half passing with the 8th and 9th pair, put up the pin at point 13, enclose the same, work on over points 14, 15, 16, 17, 18, 19 and 20, 1 half passing with the 9th and 10th pair, put up the pin at point 21, enclose the same and proceed as in the preceding rows, from point 22 to 29.

Hole ground with twisted thread is made in the same way we have just been describing, only that after every half passing enclosing the pin each pair of bobbins is twisted once. A ground which is worked in this way is stronger than the other. Twisted hole ground is seen again in Figs. 62 and 64.

*Wheels in Hole Ground* (Figs. 59 and 60).—For the wheels, which are often worked on pillow-made grounds, four, six, eight pairs of bobbins, sometimes even more, are used (see likewise Fig. 71).

In Fig. 59 the wheel is worked with the four middle pairs of bobbins. Each pair has first to be twisted once, 1 linen passing with the 3d and 2d pair, lay aside the 3d pair, 1 linen passing with the 2d and 4th pair, lay both pairs

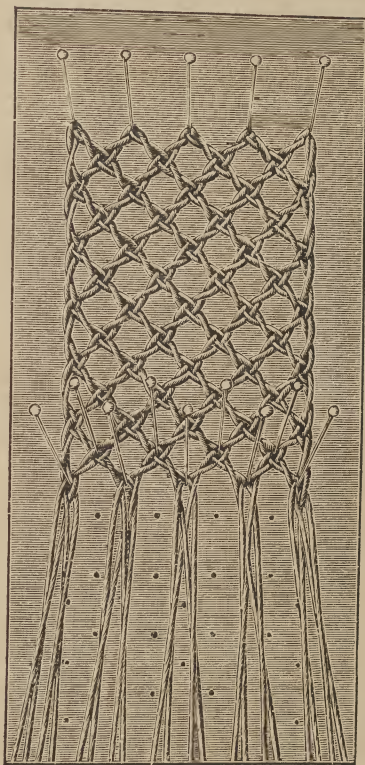


FIG. 58.—PLAIN HOLE GROUND.



aside, 1 linen passing with the 4th and 3d pair, lay aside the 4th pair, 1 linen passing with the 3d and 2d pair, put up the pin at the next point and between the 2d and 3d pair, 1 linen passing with the 3d and 2d pair, lay aside the 3d pair, 1 linen passing with the 2d and 1st pair, lay both pairs aside, 1 linen passing with the 4th and 3d pair, lay the 4th pair aside, 1 linen passing with the 3d and 2d pair; the last passing completes the wheel as it is represented in Fig. 60.

Twist the pairs of bobbins again as you did before beginning the wheel and then proceed with the plain ground.

*Rose Ground* (Figs. 61 and 62).—After preparing the pattern, as in Fig.

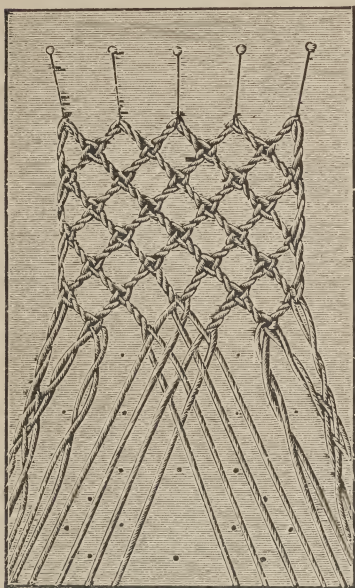


FIG. 59. — WHEEL BEGUN IN HOLE GROUND.

up a pin at point 2, enclose the pin, work point 2 and 1 with the 3d and 2d pair, 1 half passing with the 4th and 5th pair, twist the pairs again, take out the pin at *d* and put it in again at the same point between the pair; work point *e* exactly like point *d* with the 5th and 6th pair; work point 4 like point 3 with 4th and 5th pair; work points 5, 6 and 7 in a slanting direction from right to left, carry out point 8 with the 5th and 4th pair, lay both pairs aside; work point 9 with the 3d and 2d pair; work point *f* like point *e* with 6th and 7th pair; work point *g* like point *f* with the 7th and 8th pair; then

62, put up pins at *a, b, c, d, e, f, g, h* and *i* and hang on two pairs of bobbins to the first pin and one pair to each of the other 8. 1 half passing with the 1st and 2d pair, twist each pair once, take out the pin at point *a* and put it up again at the same point between the pairs, enclose the pin with 1 half passing, twist the pair once, lay the 1st pair aside, 1 half passing with the 2d and 3d pair, twist the pair again, take out the pin at *b*, put it in again at the same point between the pair, enclose the pin, twist the pairs again, lay the 2d pair aside, 1 half passing with the 3d and 4th pair, twist the pair again, take out the needle at *c* and put it in again at the same point between the pairs, enclose the pin, twist the pair again, 1 half passing with the 3d and 2d pair, twist the pair again, put up a pin at point 1, enclose the pin, twist the pair again, 1 half passing with the 2d and 1st pair, twist the pair again, put point 2 and 1 with the 3d and 2d pair, 1 half passing with the 4th and 5th pair, twist the pairs again, take out the pin at *d* and put it in again at the same point between the pair; work point *e* exactly like point *d* with the 5th and 6th pair; work point 4 like point 3 with 4th and 5th pair; work points 5, 6 and 7 in a slanting direction from right to left, carry out point 8 with the 5th and 4th pair, lay both pairs aside; work point 9 with the 3d and 2d pair; work point *f* like point *e* with 6th and 7th pair; work point *g* like point *f* with the 7th and 8th pair; then

e 4th pair, 1 h  
point and betw  
r, lay aside the  
pairs aside, 1 h  
men passing w  
it is represente

finishing the w

pattern, as in F  
at *a, b, c, d, e, f*  
hang on two pins  
the first pin a  
h of the other  
with the 1st p  
each pair on  
n at point *a*  
at the same po  
pairs, enclose  
f passing, tw  
lay the 1st p  
ssing with the  
st the pair ag  
at *b*, put p  
ne point betw  
e the pin, tw  
lay the 2d p  
passing with  
r, twist the p  
the needle s  
gain at the sa  
ue pairs, enc  
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h the 3d and  
pair again, p  
nt 1, enclose  
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the pair; w  
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lay both pa  
ke point *e* with  
8th pair; th

work points 10 to 15 with the 6th and 7th pair, point 16 with the 7th and 6th pair, point 17 with the 5th and 4th pair, point 18 with the 3d and 2d pair; point *h* like point *g* with the 8th and 9th pair, point *i* with 9th and 10th pair, points 19 to 26 with the 9th and 10th pair, point 27 with the 9th and 8th pair, point 28 with the 7th and 6th pair, point 29 with the 5th and 4th pair, point 30 with the 3d and 2d pair. Proceed in this manner until the whole ground is finished.

*Double or Ornamental Ground* (Figs. 63 and 64).—

This ground should be worked in a comparatively fine material. Put up pins at points *a* and *g* in the pattern and hang on a pair of bobbins, put up pins likewise at *b, c, d, e* and *f* and hang on a pair of bobbins to each. One half passing with the 2d and 3d pair, take out the pin at point *b* and put it in again between the pair at the same place, enclose the pin with a half passing, 1 half passing with the 2d and 1st pair, put up a pin at point 1, enclose the pin, 1 half passing with the 4th and 5th pair, take out the pin at point *e* and put it in again between the pairs at the same place, enclose the pin, 1 half passing with the 4th and 3d pair, put up a pin at point 2, enclose the pin, 1 half passing with the 3d and 2d pair, put up a pin at point 3, enclose the pin, 1 half passing with the 3d and 4th pair, 1 half passing with the 2d and 1st pair, put up a pin at point 4, enclose the pin; work point *d* like point *c* with the 6th and 7th

pair, 1 half passing with the 6th and 5th pair, put up a pin at point 5, enclose the pin; work over point *e* like point *d* with the 7th and 8th pair, 1 half passing with the 7th and 6th pair, put up a pin at point 6, enclose the pin, 1 half passing with the 6th and 5th pair, put up a pin at point 7, enclose the pin, 1 half passing with the 6th and 7th pair; lay the two pairs aside, 1

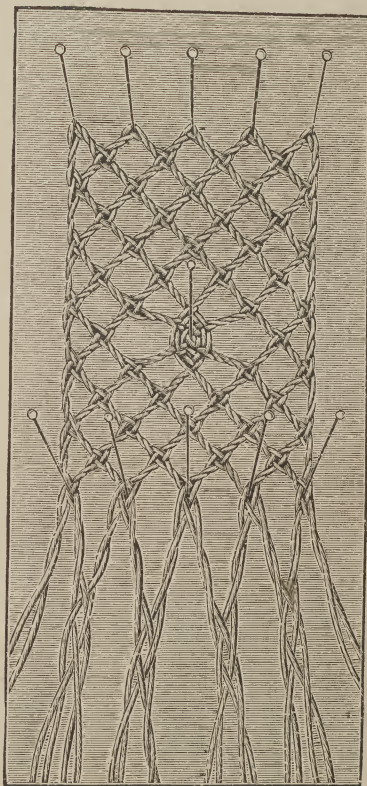


FIG. 60. — WHEEL IN HOLE GROUND COMPLETED.

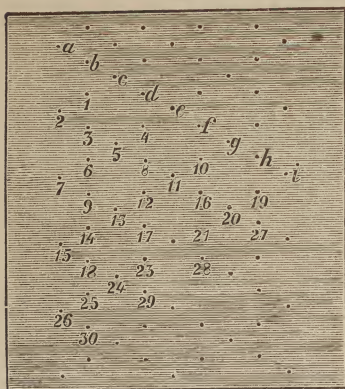


FIG. 61.—PATTERN FOR ROSE GROUND.

more or less closely together, according to the thickness of the thread you use.

One half passing, put up the pin at the next point, twist both pairs twice, but without enclosing the pin, and pass the inner left thread over the inner right one, twist the two pairs again, cross as before and so on.

*Valenciennes Ground* (Fig. 66).—The Valenciennes ground is formed of little plaits for which two pairs of bobbins are used. These plaits are often used in other kinds of lace as well, as may be seen in several other designs shown here which are not Valenciennes patterns.

According to the size of the squares the plaits are made with either 4, 6 or 8 half passings, two pairs of bobbins being invariably used. The plaits are joined by a half passing, made with the last pair of the left plait and the first of the right, stick the pin into the hole, enclose the pin by a half passing and work the next

half passing with the 5th and 4th pair, by which the threads are made to cross each other in the square; work over point *f* as over point *e* with the 10th and 11th pair; work over points 17 to 19 as over points 5 to 7, when the square is finished, 1 half passing with the 10th and 11th pair, half passings between all the squares.

*Tulle Ground* (Fig. 65).—Prepare your pattern for the ground represented here on a magnified scale by pricking holes at regular distances, so as to form diagonal lines intersecting each other, as shown in the engraving, and set

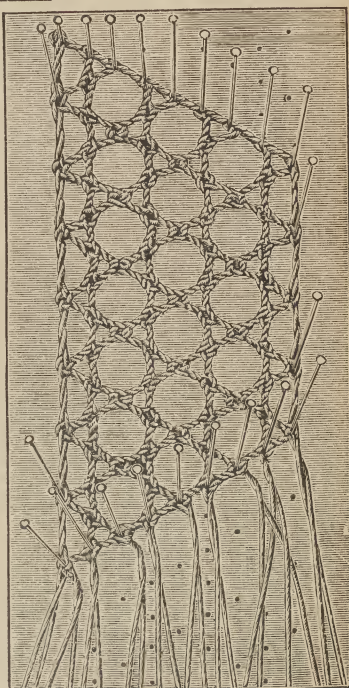


FIG. 62.—ROSE GROUND.



plait on the left with the two left pairs and the next plait on the right with the two right pairs.

*Brussels Ground* (Fig. 67).—For the sake of greater clearness this ground, too, has been worked and reproduced here on a magnified scale.

It is worked in diagonal lines, as follows: 1 double passing with two pairs of bobbins, put up a pin at the next point, enclose the pin with a double passing, twist both pairs each time once and so on. This ground, when it is worked by the hand in very fine thread, takes a long time to do and is therefore often made by machinery.

*Eternelle with Two Rows of Holes* (Fig. 68).—So-called “eternelle” laces have no definite pattern; they can be made of any width, in the form of insertions or edgings.

For a single row of holes you want six pairs of bobbins; for two rows,

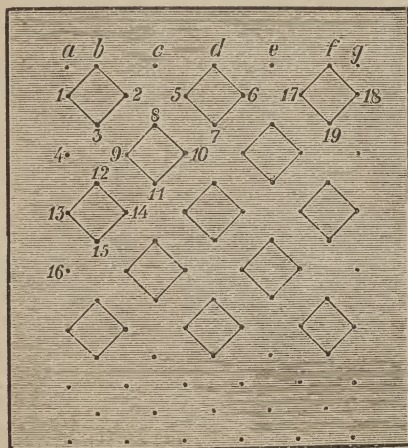


FIG. 63. — PATTERN FOR FIG. 64.

seven; for three, nine, adding two pairs of bobbins for every additional row of holes. The upper part of Fig. 68 shows how the points are distributed; here seven pairs of bobbins are used.

Put up a pin at the topmost point, hang on two pairs of bobbins, 1 double passing, take out the pin and put it in again between the two pairs, tighten the pair, hang on one pair of bobbins again on the left, 1 double passing with the 1st pair of the bobbins you hung on first and with the new pair, push the double passing close to the pin, twist the first pair once and then lay it aside, 1 double passing with the 2d and 3d pair that enclose the pin, hang on two pairs of bobbins in the middle, 1 double passing with both pairs, lay the 5th pair aside, 1 double passing with the 4th and 3d pair, lay the 4th pair aside, 1 double

passing with the 2d and 1st pair, twist the 1st pair once and lay it aside, 1 double passing with the 2d and 3d pair that enclose the pin, put up a pin at 3d lower point, hang on two pairs of bobbins, 1 double passing with these bobbins, lay the 7th pair aside, \* 1 double passing with the 6th and 5th pair, lay the 6th pair aside, 1 double passing with the 5th and 4th pair, lay the 5th pair aside, 1 double passing with the 4th and 3d pair, lay the 4th pair aside, 1 double passing with the 3d and 2d pair, put up a pin at the next point, 1

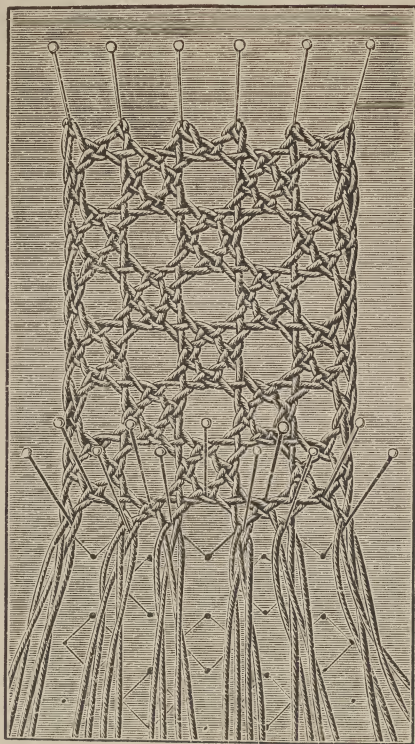


FIG. 64.—DOUBLE OR ORNAMENTAL GROUND.

double passing with the 2d and 1st pair, twist the 1st pair once, 1 double passing with the 2d and 3d pair, to enclose the pin, lay the three first pairs aside, 1 double stitch with the 4th and 5th pair, lay the last two pairs aside, 1 double passing with the 6th and 7th pair, put a pin at the next point, enclose the pin with the last pair; repeat from \*.

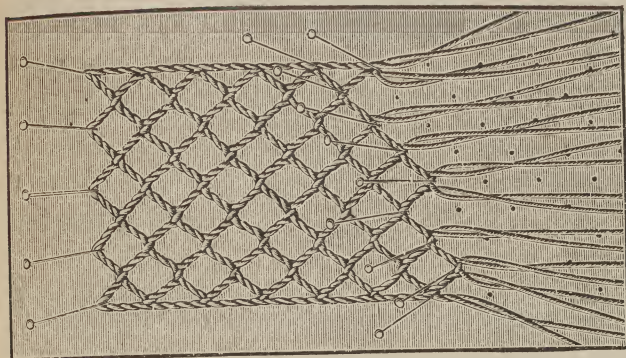


FIG. 65.—TULLE GROUND.

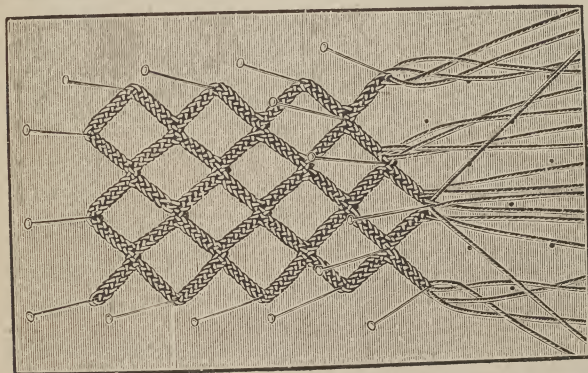


FIG. 66.—VALENCIENNES GROUND.

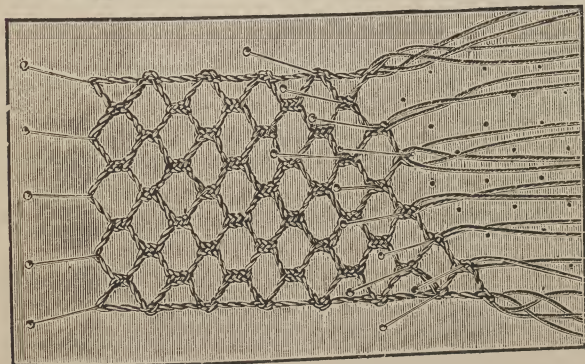


FIG. 67.—BRUSSELS GROUND.

ce, 1 double pas-  
first pairs as-  
pairs aside, 1 do-  
int, enclose the



*Pillow Lace Insertion* (Figs. 69 and 70).—Hang on twelve pairs of bobbins.

Divide the bobbins and put two pairs at point 1, put up a pin, twist once, 2 linen passings, from point 2 to point 8, 5 twisted linen passings, add one pair of bobbins, put up a pin, add one pair of bobbins, put up a pin, lay one pair

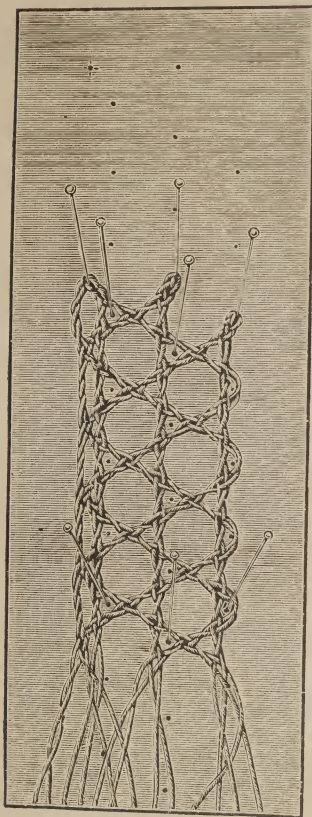


FIG. 68. — ETERNELLE WITH TWO ROWS OF HOLES.

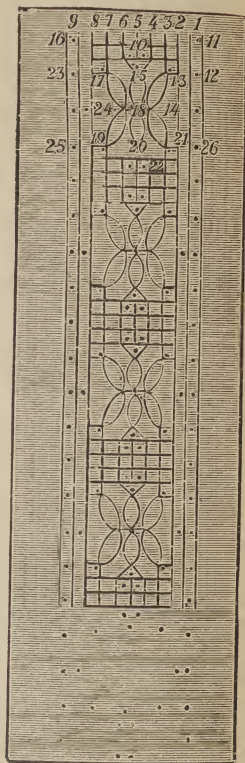


FIG. 69. — PATTERN FOR LACE INSERTION, FIG. 70.

of bobbins aside, twist, 2 linen passings, 5 twisted linen passings to point 10, 2 linen passings, twist the two last pairs, go back with linen passing through two pairs, join together with the two pairs and the first pair by means of a twisted stitch, put up the pin, lozenge stitch (for lozenge stitch in which the lozenges or close leaves are made you take 4 or 6 threads) to point 11, twist

twelve pairs  
pin, twist on  
ings, add one  
pin, lay one

at point 12, take two pairs from point 10, plait to point 13, twist with the bobbins of point 1, double passing, plait on the right, twist on the left, put up the pin, tie up as described.

Take the second pair at points 13 and 15, put up the pin, 2 twisted double

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18, connect the same at point 11, carry on the lozenge stitch to points 19, 20 and 21, put up a pin at each number and enclose with a linen passing with the first pair of bobbins of point 21, 2 linen passings to the left and 2 twisted linen passings, that is to say, crossing the threads, put up the pin at point 22.

Twist the threads from point 16 to point 23, make a plait from point 15 to point 23, then join the two parts together by half passings, put up a pin, twist the threads and make plaits to point 24, join the threads as at point 23.



FIG. 72. — PILLOW LACE.

threads together with those of point 11, on the left with two pairs, on the right with three pairs to point 13 for the edge, put up 2 pins and continue the edge with linen passings to point 14.

Return to point 15 and make a plait, put up a pin, divide the bobbins and put one pair on the right, the other on the left, take the bobbins at

On the left and with the first pair of point 19, 2 linen passings, with the two latter 1 twisted passing, put up the pin at point 25; returning, 2 linen passings to point 26, 2 linen passings to the left, with the two latter pairs 2 double passings and put up the pin.

*Pillow Lace* (Figs. 71 and 72).— Hang on twenty-eight pairs of bobbins. Begin at point 1 with a plait (Fig. 60), put up a pin, hang on five pairs at point 2 and put up a pin at the last pair, with the last pair make a plait to point 3, hang on a pair of bobbins, 1 linen passing, hang on a pair of bobbins, 1 linen passing, hang on three pairs of bobbins, 1 linen passing, 3 linen passings, put up a pin, 1 leaf in lozenge stitch to point 4, hang on two pairs of bobbins, 2 plait stitches, put up a pin, make a leaf to point 5, hang on two pairs of bobbins, 1 plait stitch, put up a pin; repeat in the reverse order to point 3.

Put up a pin at point 9, hang on a pair of bobbins, 1 linen passing, hang on a pair of bobbins, 1 linen passing, hang on a pair of bobbins, make a plait to point 11, put up a pin, hang on two pairs of bobbins at point 12, make a plait and tie the



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Figs. 71 and 72  
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points 5 and 7 and make plaits to points 16 and 17, make linen passings with the two pairs to point 18, put up a pin and make a plait to point 21.

Make leaves in lozenge stitch from points 4 and 8 to points 19 and 20, one leaf from points 16 to 19, make another leaf to point 22 and one to point 21, make the same leaves on the left to points 20, 21 and 23, cross the bobbins at point 21, make leaves from point 21 to points 24, 25 and 26.

Make lozenge stitch with picots with three pairs of bobbins from points 9 and 10 to point 22, join the bobbins to leaf 22, carry on the braid to point 26, join two pairs of bobbins to the leaf, leave the two pairs at point 23 hanging down, carry on the braid to point 25.

Make a leaf at point 27 to point 14, tie the threads together as at point 10, carry on the edge to point 29, put up the pin, make a plait with picots to point 30, tie up the threads with those of leaf 28, make a leaf to point 31, introduce the threads into the edge, put up a pin, tie the threads together.

Make a plait on the left, leave four pairs of bobbins hanging down on the right, two pairs for the plait and two for the leaf, carry on the edge to point 32, leave two pairs hanging for another leaf, continue the edge to point 33, make a plait from point 21 to point 34.

Begin again on the left at points 1 and 2 and work, as on the right, to point 35, cross the threads at point 25, linen passing, distribute the pairs to point 36, two pairs at point 37, two at point 38, three pairs at point 31, plait to point 37, join to point 38, continue the plait and join to points 36, 35, 39, at points 35, 36, 37 lozenge stitch with every two pairs of bobbins to point 40, then join the next six pairs together, and work on with lozenge stitch to point 41, work exactly in the same manner at points 31, 32, 34, 35, 39, 42, as at points 36, 37, 38, 40 and 41, at point 41 all the threads are interwoven and then divided into three sets, continue the leaves to points 45, 46 and 47. Then repeat in the reverse order from points 31, 38, 25, 32 and 39.

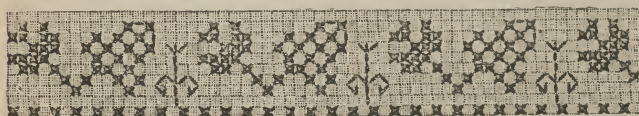


FIG. 73. — FANCY BORDER IN CROSS AND ITALIAN STITCH.

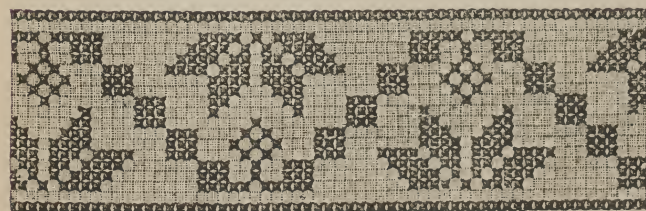


FIG. 74. — FANCY BORDER IN CROSS STITCH.



FIG. 75.—DESIGN IN CROSS STITCH FOR CORNER.

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FIG. 77.—E



## EMBROIDERY AND CROCHET.

BY AUNT LOUISA.

One of the most useful fashions in needle-work is that of lettering the pocket handkerchief and other articles belonging to the wardrobe with fine embroidery.

This is sometimes done with a single initial and at others with a combination of letters. It is often very difficult to get good designs, either drawn or stamped, especially where combined in a monogram. While it is usually better to get large designs stamped by one who makes stamping a business, small patterns, like initials, can be traced first on thin paper from a copy, and then transferred to cloth by means of carbon paper, such as that used by typewriters, and which can be obtained at book stores.

The transfer is made by laying the carbon paper on the cloth ink side down, placing the copy on top, and tracing the same with the point of a stylus or a hard pointed lead pencil;

this being done, on lifting the copy and carbon the design should appear plainly transferred to the cloth. Do not touch the carbon at any point except on the lines of the design, as it will soil your goods wherever pressed by the fingers; for this reason it is better to use a piece of carbon paper only a little larger than the design, leaving an ample margin outside of this in the case of the copy, so that you have ample room for resting the fingers while the tracing is being done, without touching the space taken up by the carbon. If the goods get soiled, however, in the tracing, the coloring matter in the ink easily washes out.

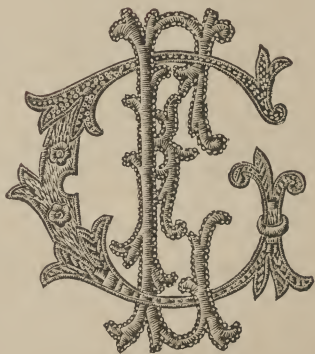


FIG. 76.—EMBROIDERED MONOGRAM.



FIG. 77.—EMBROIDERED MONOGRAM.



For the benefit of those persons who wish to make copies either in this way, or any other, the "scrap book" contributes two good alphabets, and several monograms made up from these. It will be noticed that the alphabets are simple ornamental outlines, one short and wide, the other high and

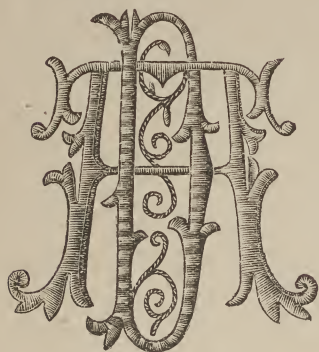


FIG. 78.—EMBROIDERED MONOGRAM.

narrow. In making combinations, the wide letter is of necessity the outer one and encloses the narrow letter. The monograms as seen in the engravings are all composed of two letters and represent different styles of exquisite needle-work. One, two or three colors may be used, to suit individual tastes. In all cases where the raised embroidery occurs we make use of the Florence Natural Silk (Fig. F) for a "padding," covering in with Corticelli Filo Silk (Fig. A) to finish. The Natural Silk (sometimes called raw silk) can only be had in shades of white, but it works so evenly and produces such good effect that we give it the prefer-

ence for all embroidery where white is used, whether on a linen or a silk grounding. For marking linen handkerchiefs it is the most satisfactory material you can select. Whenever treatment calls for an outline in back-stitch, as in Fig. 77 or Fig. 79, we use the Corticelli Etching Silk No. 500 (Fig. 1), which is harder twisted than Filo Silk; the latter, being slack twisted, should always be bought on spools, which keep the silk clean and prevent shop-wear and fraying. In this way you save time and money by avoiding waste and inconvenience, at the same time improving your workmanship.

#### MOULD CROCHET.

From time to time during the last year frequent allusion has been made in the columns of the press to "mould crochet" as a novelty now interesting the women of Europe, and just ready to burst upon the horizon of the fancy-work field in this country.

So far as we can observe, this so-called novelty is merely a variation of the work long ago published in "Florence Home Needle-work," which con-



FIG. 79.—EMBROIDERED MONOGRAM.

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sists of covering rings with fancy crochet stitches. The moulds spoken of are metal rings in several sizes, squares with round corners, triangles (also round cornered) and hearts. These forms are covered in single or double crochet stitch with Corticelli Lace Silk No. 300, sewing the forms when so covered together in various fanciful arrangements. In some cases it will be found practical to connect the forms with crochet stitches. The uses to which this work can be put are passementeries and other trimmings. We think equally

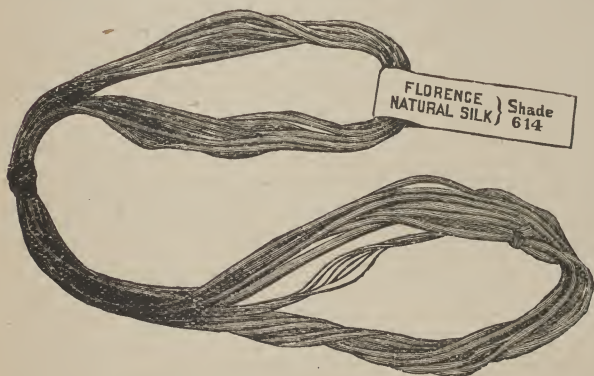


FIG. F.—FLORENCE NATURAL SILK.

Fig. 77 or F.  
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good results, however, can be obtained without the moulds, if the right silk and a fine needle are called into use. The lightness and flexibility of such trimmings when crocheted closely without moulds are features to be desired.

Rings for mould crochet can be bought of the fancy goods dealers, but we are not so sure about other shapes; the publishers of "Florence Home Needle-work" do not deal in such goods.



FIG. 80.—FANCY LETTERS FOR MONOGRAMS.

MONOGRAM.

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FIG. 81.—FANCY LETTERS FOR MONOGRAMS.



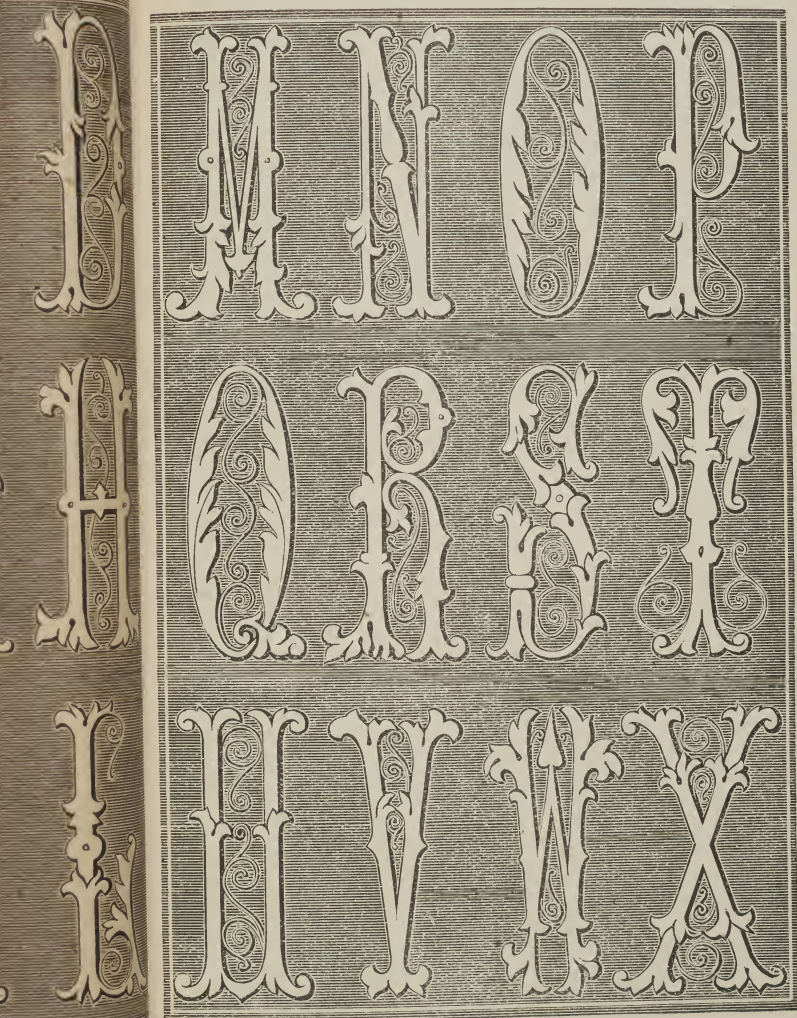


FIG. 82. — FANCY LETTERS FOR MONOGRAMS.



FIG. 83.—FANCY LETTERS FOR MONOGRAMS.



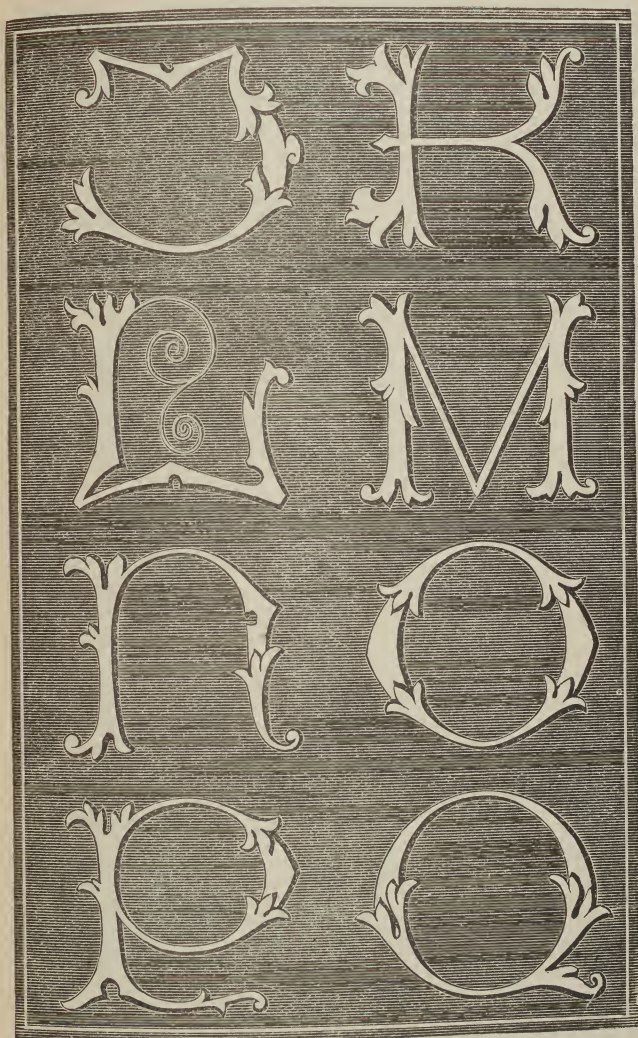


FIG. 84.—FANCY LETTERS FOR MONOGRAMS.





FIG. 85.—FANCY LETTERS FOR MONOGRAMS.

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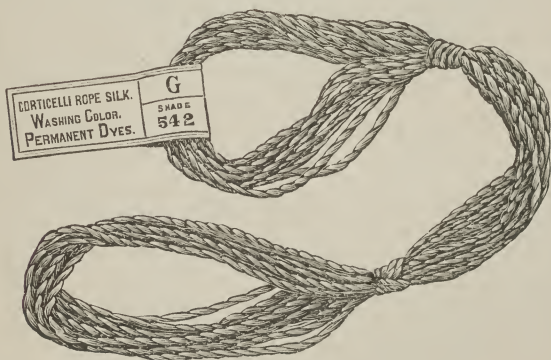
# Corticelli Wash Silk.

## UNFADING DYES.

Under this head dealers have the choice of five distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work on materials heavy, medium and light, which require washing. The line of colors is very extensive, and they are warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and castile soap.

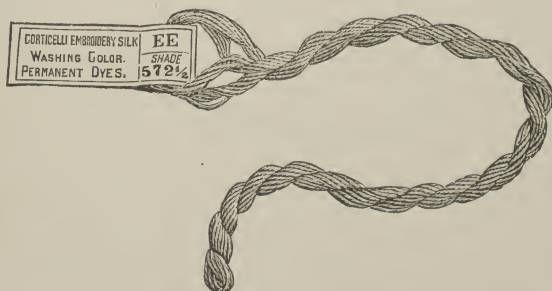
The five varieties are described and illustrated as follows:—

*First.*—(Size G.) (Fig. G.) This is a *very* coarse silk for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is de-



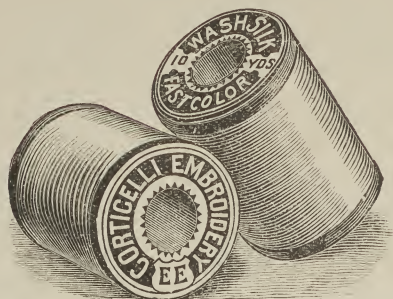
Engraving one-half Actual Size. Fig. G.

sired. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



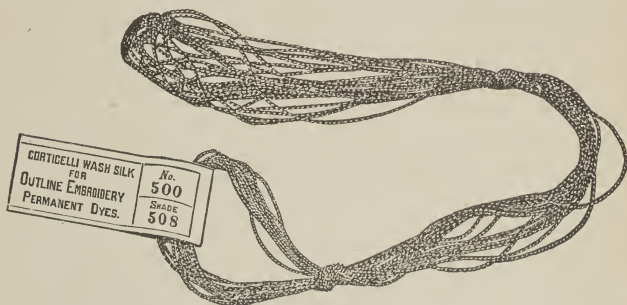
Engraving one-half Actual Size. Fig. H.

*Second.*— (Size EE.) (Fig. H.) This is a moderately coarse silk for outline work and solid embroidery. It is put up in this twisted form when sold in skeins. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



Engraving Full Size. Fig. B.

*Third.*— (Size EE.) (Fig. B.) Three important advantages are secured by the use of this silk: First, the spool prevents shop wear and soiling, and is more convenient; second, the brand has an established reputation of more than fifty years; third, the size is adapted to a great variety of art work. Buyers should observe the labels on both ends of the spool. Look for the brand Corticelli and the size EE on one end. On the other end the words "Wash Silk — Fast Color," should appear.

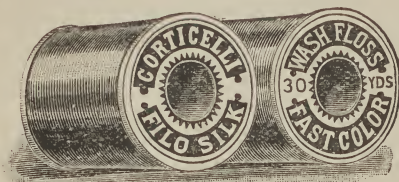


Engraving one-half Actual Size. Fig. I.

*Fourth.*— (Size No. 500.) (Fig. I.) This is a medium size of silk for ordinary outline work or etching. Each skein bears a ticket, on which appears the brand Corticelli, as well as the size and color numbers.



*Fifth.*—(Filo Silk.) (Fig. A.) Sold only on spools. This silk is of a fine size, slack twist and high lustre, and is sometimes called Filo Floss. It is adapted to a

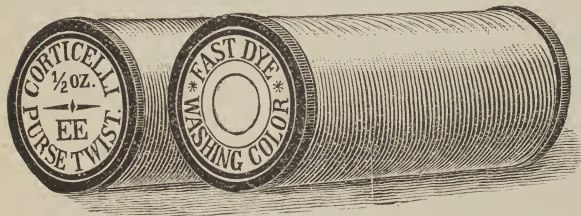


Engraving Full Size. Fig. A.

wide range of art work, as it may be used singly for fine outlines on light material, or with thread doubled for heavier outlines or solid embroidery.

## Corticelli Purse Twist.

FAST DYES.—WASHING COLORS.



The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

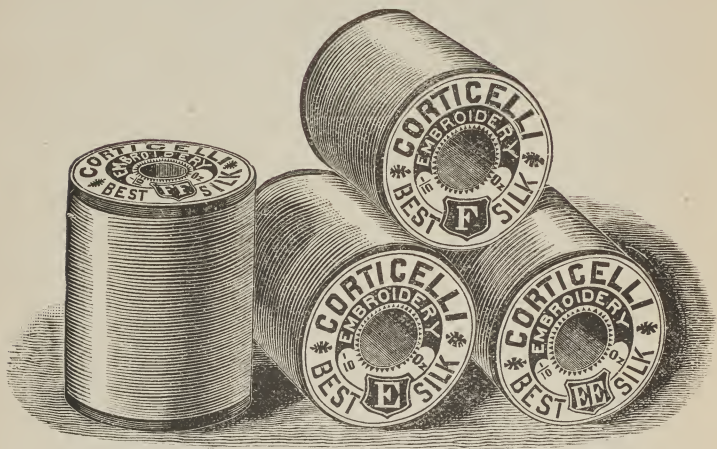
There are in existence to-day purses made nearly half a century ago of PURSE SILK, still preserving in a remarkable degree their original beauty. A silk purse well designed and executed from *Corticelli Purse Twist* makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

### CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.

# Corticelli Embroidery Silk.

$\frac{1}{10}$  OUNCE SPOOLS.



Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes; viz., E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

This size of spool can only be obtained in cream-white, blue-white and black.

For embroidery silk in fancy colors (size EE only), see smaller spools shown on page 86 and below.

## Corticelli Embroidery Silk.

ON SPOOLS, 3 YARDS.

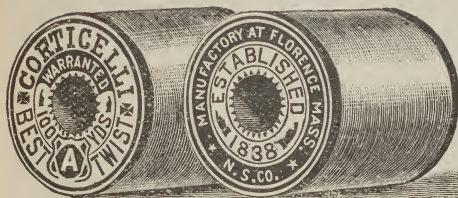
This style of spool embroidery silk is of recent adoption. The quality and size of the thread is the same as has been sold for many years in skeins, which can now be entirely dispensed with by dealers, with a great saving of time and trouble. Sold in size EE only.



ry Silk

S.

## CORTICELLI SEWING SILK.

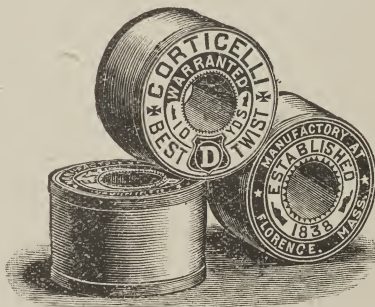


Every spool warranted unequalled for hand or machine sewing. Smooth, strong, full length. The engraving shows very accurately the style of spool. An examination of the label will also reveal the fact that this brand recently celebrated its

fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes; viz., 000, 00, 0, A, B, C, D and E, from finest to coarsest, in order named. Colors are sold in size A only, that being the medium and best size.

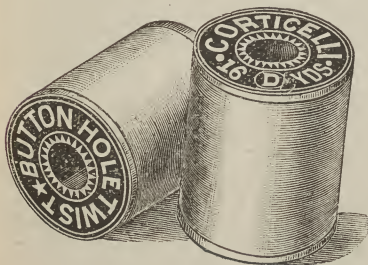
### Corticelli Button-hole Twist.

This engraving represents the form in which we have sold Button-hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool and holding more twist may be seen below, with remarks on its convenience to dealers and consumers.



The style of spool shown in this engraving is of recent adoption. While the form shown above is still in great demand, this larger spool, with greater quantity

of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes; viz., C, D, E and F, from finest to coarsest, in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.



**NONOTUCK SILK CO., FLORENCE, MASS.**

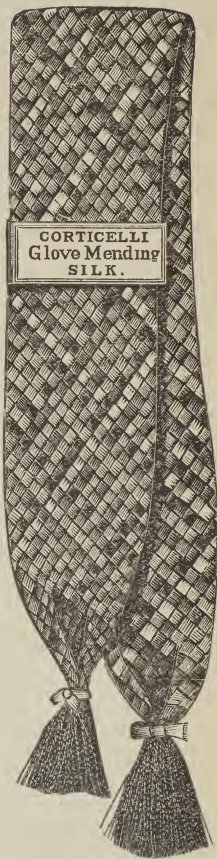


# Corticelli Roll Braid.

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In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button hole Twist, hence every one who knows the guarantee which the brand CORTICELLI gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



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## CORTICELLI GLOVE MENDING SILK.

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A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notion and dry-goods stores.

raid.

# FLORENCE KNITTING AND CROCHET SILK.

SOFT FINISH. FREE FROM POISONOUS DYES. STRICTLY PURE.

This well-known silk is suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from it, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser.

Black, white and colors are sold in these sizes, viz., Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards. In order that

our customers may not be deceived, the style of ball in which it is sold is shown in our engraving. Observe that the brand FLORENCE is stamped on each spool; also the No. 300 on the coarser silk, and No. 500 on the finer.

Imitations in similar styles are in the market, but under other names. Other imitations have a larger spool, to hide the short weight of silk.



FIG. B.

CORTICELLI  
Glove Mending  
SILK.

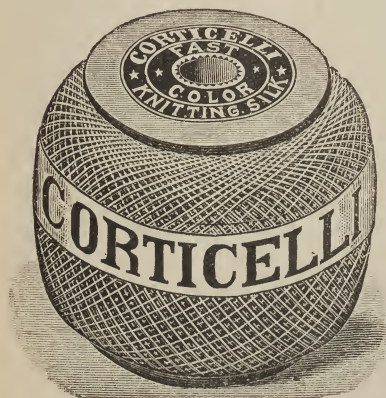


FIG. A.

## Corticelli Knitting

... AND ...

## CROCHET SILK.

FAST COLORS.

HIGH LUSTRE.

FOR KNITTING.

FOR CROCHETING.

FOR EMBROIDERY.

## NONOTUCK SILK CO.,

Sole Manufacturers,

# **FLORENCE SILK MITTENS**

**FOR GENTLEMEN.**

(Not Illustrated.)

Seamless and lined throughout; superior to Gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post paid, to any address, one pair of these Mittens for \$2.00, or one pair of Gloves at same price.

**NONOTUCK SILK CO., FLORENCE, MASS.**

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A large number of separate factories are required to supply the goods which are advertised on this and preceding pages. To avail themselves of water-power and at the same time to reduce the fire risk, the owners have located these mills at various points on Mill River, which empties into the Connecticut River at a point only about three miles from Florence, and in the immediate vicinity of Mount Holyoke and Mount Tom. The scenery in this locality is very attractive, and visitors to the valley, in a six-mile drive westward from Northampton to Haydenville, through the beautiful villages of Florence and Leeds, will pass all the buildings of this very extensive establishment.

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## **FLORENCE SILK UNDERWEAR**

**FOR GENTLEMEN AND LADIES.**

---

The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.

Manufactured from strictly pure "soft-finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and protection from cold is obtained in its use not to be had in garments of any other material.

Price List mailed on application.

**NONOTUCK SILK CO., Sole Manufacturers,  
FLORENCE, MASS.**



# FLORENCE SILK MITTENS,

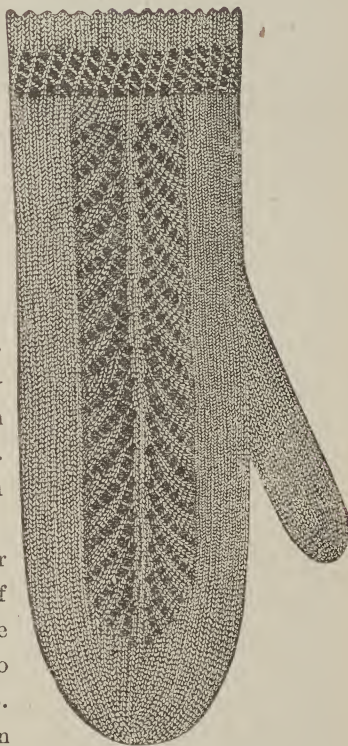
FOR CHILDREN.

This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:—

No. 6 and No. 7, Cream White and Light Blue. No. 5 and No. 6, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.

For \$1.00 we will send, post-paid, to any address, one pair of these mittens of either size.

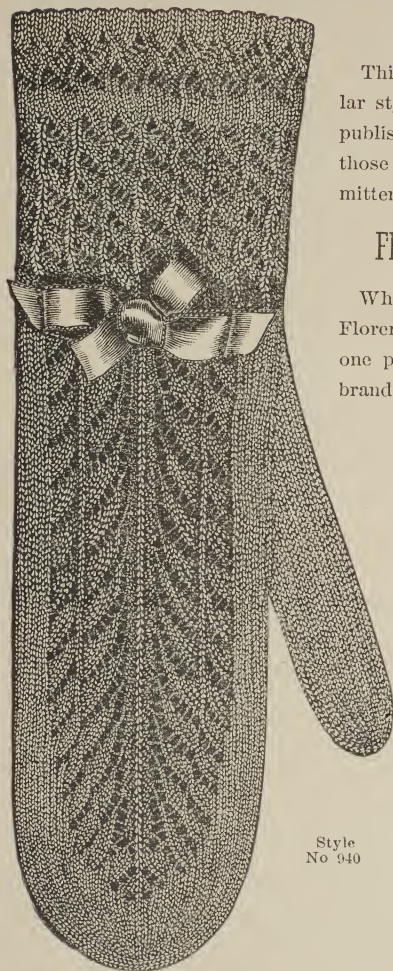


STYLE NO. 480.

[Engraving one-half Actual Size of No. 5.]

**NONOTUCK SILK CO.,**  
FLORENCE, MASS.

# FLORENCE SILK MITTENS.



Style  
No 940

This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine

## Florence Knitting Silk.

Whatever the design, all real Florence Silk Mittens are sold one pair in a box bearing the brand "Florence" on one end.

The pattern shown here is lined in back and wrist throughout with silk. They are perfect fitting, and in cold climates are far more comfortable than any glove, are more durable and quite as elegant and fashionable as the best of gloves.

Sold by dealers.

We will send a pair of these mittens, post-paid, to any address, on receipt of \$1.75.

[Engraving one-half Actual Size.]

**NONOTUCK SILK CO.,**  
**FLORENCE, MASS.**

TENS.

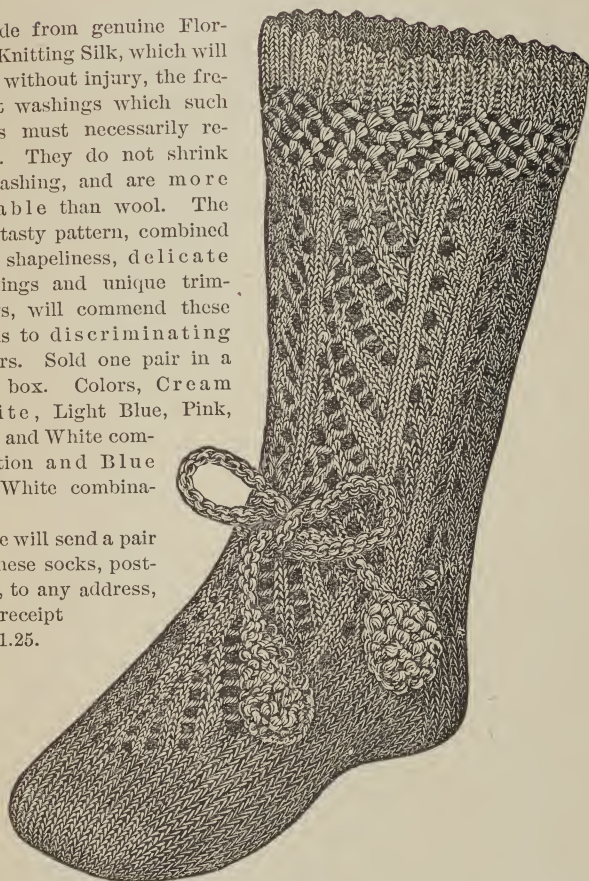
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# Florence Silk Socks,

FOR INFANTS.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream White, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.25.



[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,

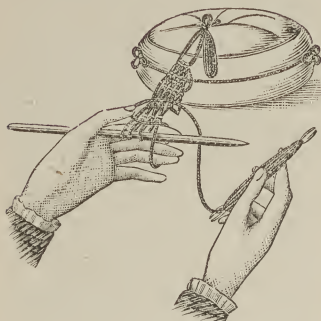
FLORENCE, MASS.

K. CO.,



# "FLORENCE HOME NEEDLE-WORK."

1889. 96 PAGES.



Sample Engraving of Netting  
reduced one-half.

Tatting, Netting and Embroidery are the subjects of this edition, which is replete with illustrations and comprehensive description.

The book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1890, 1891, 1892 or 1893 editions.

**NONOTUCK SILK CO.,**

**FLORENCE, MASS.**

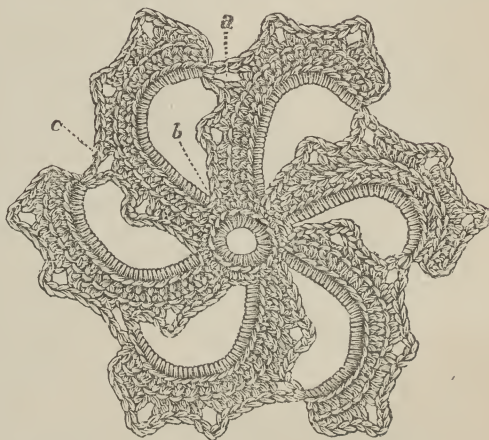
# "FLORENCE HOME NEEDLE-WORK," 1890.

96 PAGES.

The subjects treated of are Crochet and Embroidery, both profusely illustrated and described.

The first chapter gives instructions with 6 engravings for a Crocheted Silk Scarf in shell stitch of great beauty.

The book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1891, 1892 or 1893 editions.



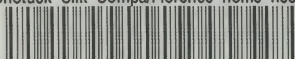
Sample Engraving of Crochet Work, from 1890 edition.

**NONOTUCK SILK CO., FLORENCE, MASS.**

# FLORENCE HOME NEEDLE

96 PAGES

STERLING & FRANCINE CLARK ART INSTITUTE  
NK9100 .N65f v.7 (1893) stack  
Nonotuck Silk Compa/Florence home needle



3 1962 00079 4861

The subjects are Crocheted Silk Slippers, Scarfs (3 new styles), Belts, Beaded Bags, Macramé Lace, Embroidery, etc., with 140 engravings. The book mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1890, 1892 or 1893 editions.



COMPANY, Florence, Mass.

## NEEDLE-WORK, 1892.

### Cornucopias

closely clustered in crochet produce this pretty figure. Converting cotton into silk is as paradoxical as drawing out while drawing in; both results are reached by one curious operation. These things, together with Irish Lace, Sewing, Crocheted Scarfs, Belts, Gar- Fascinating Fancy-work Fads, are Needle-work" for 1892. Send 6 id confounding with 1887, 1888, ns), and we mail you the book.

96 pages, 160 illustrations.

NONOTUCK SILK COMPANY, Florence, Mass.

# PAYSON'S INDELIBLE INK.



"PAYSON'S" has become A HOUSEHOLD WORD from nearly 60 years' association with this Ink. It is still The Oldest and The Best.

SOLD BY ALL BOOK, DRUG AND FANCY GOODS STORES.

## CORTICELLI LACE SILK.



This is a new silk thread of peculiar construction and great beauty, made expressly for Passementeries, or for Crochet work done over rings or moulds of other forms; also for Tatting, for Netting, for Knitting or any other work where open and fancy patterns in Lace effects are desired.

Buyers should look for the words "Fast Dye" and "Washing Color" on one end of each spool; on the other end, the words "Corticelli Lace Silk, No. 300" will appear. An established reputation of 55 years goes with this brand.